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CHORALIA

CHORALIA

A HANDY BOOK FOR

PAROCHIAL PRECENTORS AND CHOIRMASTERS

BY THE

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WITH AN INTRODUCTION BY THE

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AUTHOR'S PREFACE.

THE introduction and growth of Parish Choirs is one of the many important points which this last century has seen in the spiritual advancement of the Church of England.

As the realisation of the duty of worship increased, the performance of the offices of the Church in a true spirit of worship necessitated the restoration of that body which could properly carry it out, for as in the Heavenly, so in the Earthly Sanctuary, the worship in the service of God requires a leading and properly prepared body of worshippers. This condition has never been lost in our Cathedrals ; and that system of choir organisation was at hand to turn to. How far this was done we need not stay now to inquire. In every rapid advance mistakes must

occasionally occur. But what we are concerned with is to profit by the experiments already made and so learn to see our way more clearly.

This is the gist of this Handy Book : its suggestions are simply practical lessons taught by experience in a work which, of all works, should ever be “*ad majorem Dei gloriam*”.

My hearty thanks are due to the Rev. Henry Scott Holland, Canon and Precentor of St. Paul's, for his most kind and valuable “Introduction” ; to several friends, especially the Revs. Berdmore Compton and Herbert George Morse, for their encouragement and useful criticism ; to the Rev. Alexander Barrington Orr, for the assistance of his fine penmanship, in the preparation of pages 156 and 157 for photo-lithography ; and to the Rev. Henry Edward Hodson, for his ready help in revising the proof-sheets.

JAMES BADEN POWELL.

ST. PAUL'S, KNIGHTSBRIDGE,

Nov., 1901.

CONTENTS.

CHAPTER I.

	PAGE
FORMATION AND ORGANISATION OF A PAROCHIAL CHOIR .	I

APPENDIX :—

SECTION I. Admission Office for Choristers or Lay Clerks	16
SECTION II. Admission Office for Servers	18

CHAPTER II.

THE DAILY OFFICES	20
-----------------------------	----

APPENDIX :—

SECTION I. Accurate Monotoning	65
„ II. Choice of Chants	67
„ III. Amens	69
„ IV. Position of Officiant for the Versicles and Collects	71
„ V. The Use of the Collects	74
„ VI. List of Anthems	86
„ VII. Proper Collect, Epistle, and Gospel for a Dedication Festival	88

CHAPTER III.

THE LITANY	89
----------------------	----

CHAPTER IV.

	PAGE
CELEBRATION OF THE HOLY COMMUNION	97

APPENDIX :—

SECTION I. Position of the Choir	137
„ II. Gradual, Alleluia, and Sequence . .	138
„ III. Introits, Offertories, and Communions from the <i>Sarum Missal</i>	141
„ IV. Specimen Lists of Communion Services .	154
„ V. A Method of Chanting, for those not able to follow Musical Notation . .	156

CHAPTER V.

THE OCCASIONAL SERVICES	158
(a) Baptism	158
(b) Confirmation	161
(c) Solemnization of Matrimony	162
(d) Burial of the Dead (with “Memorial Services”)	170
(e) Churching of Women	187
(f) Communion Service	191

APPENDIX :—

SECTIONS I. and II. Marriage Service (Appropriate Music, Prohibited Times)	197
SECTION III. Burial Service (Consecration of Grave)	200

CHAPTER VI.

HYMNS AND HYMN TUNES — PROCESSIONS — SPECIAL SERVICES—CONGREGATIONAL SINGING AND PRACTICES —INSTRUMENTAL MUSIC	202
INDEX	259

INTRODUCTION.

I CAN gladly leave to my friend, the Rev. James Baden Powell, the responsibility for all that lies between the covers of this book. He has authority where I have none. He has brought together all his long and carefully garnered experience, and his trained knowledge, and has placed it at the disposal of those who share his interests. I can only learn from him, as I hope others will. The beautiful and dignified reverence which ensouls the services at St. Paul's, Knightsbridge, is the highest witness to his right to speak on matters in which he has shown himself so skilful a master. He kindly allows me the privilege of adding a few words to his own preface, in order, I suppose, that I may plead for the cause to which he has devoted so much labour and thought. That cause is always, I fear, in need of apology, to commend it to Englishmen. For it embodies

the belief, to which Englishmen are so repugnant, that life must be scientifically organised if it is ever to attain to a high level. We find it hard enough to credit this in the field of Industry, where its necessity is obvious. We are only too ready to suppose that an Empire can be made and kept by haphazard, happy-go-lucky shifts. We have but to go forward, unequipped and untrained, and somehow "the usual miracle will happen".

And if this indifference to science afflicts us in secular affairs, it is at its height in the domain of Worship. Here everything is committed to fancy and imagination, to "taste" and individualism. We set out on a Choral Eucharist with the cheerful optimism which supposes that all will be right, if we only have a good intention. The result is, usually, a compromise between what the vicar and his wife, or the organist, think "would be nice".

And, even when it has been recognised that there is a history to be considered, and a science to be taken into account, the history has been, too often, of the snap-shot order, and the science a mere smattering of phrase and formula. Hence comes the chaos of uses with which we have be-

come familiar in English "Choralia," and which exceed, surely, in variety and complication, all the perplexing vagaries of the ancient Pie.

We do not, indeed, desire a stereotyped uniformity in detail and practice. There are diversities of spirit which are lawful enough, and they require diversity of expression. But we do need a sense of system and principle, which apprehends intelligently the real construction of Liturgical offices, and which can, by virtue of the intelligent apprehension, adapt them fitly to human minds. For true science is elastic. It is half-science which is rigid, and hide-bound, and unable to bend to circumstance. If we once have grip of the living principle, we can venture freely on its application to varying occasions.

This is pre-eminently true of Ritual, which, when rightly understood, is the application of common-sense to the matter in hand, and aims at the thing being done in the best practical way that is consistent with dignity and order. But, then, this common-sense can only be verified by those who are aware what the thing is which has to be done. They must be in possession of a clear and precise conception of the essential elements of the act of worship. They must be able to recognise its

integral movement and component parts, and to distinguish between its permanent construction and its incidental ornamentation. To do this requires scientific precision ; and this precision is only attainable through study of the historical process through which the Divine Liturgy and its attendant Offices took their final shape. But such science as this need never fetter, nor such history cramp. Rather, they set us free from the narrow bounds of private fancy, beyond the local limitation of individualistic taste. They enable us to recognise our high pedigree, and to take our place in the universal movement and order by which our petty acts are clothed with ancestral dignity. They transport us into the larger horizon of a Catholic Truth, which is forever reiterating the motions and the rhythms of one continuous Action down all the sequent generations.

For Catholic worship is a living act, which an entire Body combines to fulfil ; and that Body is forever one. Hence, the act itself must be determined by the common mind: it must be identical with itself wherever it be rehearsed. It must bear the impress of a permanent type. It must carry with it the pressure of an immemorial past: it must be capable of transmitting to those unborn a death-

less tradition. The Liturgical form must preserve this unwavering tenacity. In this lies its imaginative power, its symbolic authority. You cannot treat it as a pretty plaything. It is not at the mercy of our approval. It is the pledge of our Inheritance, the form and seal of our Holy Covenant. We must receive it, and secure it, and comprehend it, and pass it on, unobscured and whole. This is only pedantry when it is perverted by pedants. No doubt, without the spirit, the letter kills. But that is the fault of those who fail to breathe the spirit into the letter. Let but the breath of the spirit of Catholic worship pass into these forms, and every letter kindles into life.

Of course, these permanent and inherited forms presuppose a certain level of spiritual life. They are limited in their function. They do not profess to cover the whole ground over which the Church of God has to verify its claims and powers. There are needs of the hour that cry out for free outbreaks of the Spirit, in psalm and hymn and spiritual song. Human nature has wandered far from the traditional Creed and habit of devotion, and has lost touch with the typical form in which the Adoration of the Body finds its full expression. Therefore, the Church must be at liberty to make

devotional experiments, and to become all things to all men, in the hope that, by every variety of method, it may draw souls back within the range of the kingdom. To this great end let it evoke all its resources ! Let it go out into highways and hedges ! Let it use the full gospel-freedom, gathering men together into prayer meetings, in which the soul, trusting to the prophesying spirit, finds its own words of supplication, and penitence, and praise ! There is far too much timidity in our conventional religion, which hinders it from flinging itself out in the hardihood of love for those who must be sought far from the ancient Houses of Praise, in the wilderness, and among the swine. This book would lay no check on the promptings of missionary ardour.

Only, it would plead that when the lost have been recovered ; when the body of the redeemed gathers itself together into holy assemblies ; when the High Action once more proceeds ; when the Altar is set up, and the great Liturgy goes forward, and the Household of the faithful assort themselves to the sacred ministrations, and the Bride hath made herself ready ; *then*, the day for individual whims, and tentative expedients, is past. Then, there is a law which comes into play—a

law which determines the structure and the motives of all worship that is based upon the manifestation of God in the crucified and risen Flesh of Jesus Christ. There is a rational system, an intelligible principle, a mind, a purpose, a history, to which the acts of worship are bound to correspond. Our National Prayer Book, under the shock and menace of the terrible hour when the Church's integrity was fiercely challenged, still clung desperately to this ancient law, and, in spite of many a doleful loss, loyally preserved the inherited type. She knew that there was a science to be followed, and a history to be obeyed, if her worship was ever to retain its witness to the unbroken unity with which, down all ages, the one Body adores, through one Spirit, her one Lord. What the science might involve, or the history imply, she could but partially recognise ; but she made her appeal to it with undaunted courage, and it was surprising how true, under most untoward circumstances, she contrived to keep to the primitive ideal and to the authoritative form. It is in loyal conformity to her expressed and reiterated desire, that a book such as this devotes itself to exhibiting the minute connection between the Offices as they now stand

and their ancient prototypes. In every rubric and note, the Prayer Book proclaims its profound belief that there is a right and a wrong in the actions of the Sanctuary; and any one who is loyal to that book must share its anxiety to be right.

I cannot but believe that this manual may serve to relieve the anxiety.

H. S. HOLLAND.

CHAPTER I.

FORMATION OF A CHOIR.

WE are naturally sent back to the great choir ^{Choir} organisation of the Temple to find the certainty ^{organisa-} ^{tion.} of God's appreciation of such a method in carrying out His worship. It shows us that the choir of Levites, men and boys, were a chosen body, a "ministry," for the purpose, under definite regulations. They formed the authorised ministry to carry out the word-worship, just as the Priests were the authorised ministry to carry out the worship in act—the sacrificial worship. This set the order of our Christian choirs, that they, in turn, should be an authorised ministry before God.

Choir work is the highest form of lay help ; and it is a body with more duties than one. The word "Choir" has always included those who take part officially in the carrying out of the worship, in any way ; so that, in a large Parochial

Church, the body of servers and assistants of any sort would come under the name "Choir," as well as the actual singing body.

I mention this, because it helps at once in arranging the official part of a parochial choir. Three offices are needed, *viz.* :—

Precentor. 1. The office of *Precentor*, who overlooks and is responsible for the well-being and the working order of the whole choral organisation, assistants as well as singers.

Choir-master. 2. Of *Choirmaster*, who trains and instructs the singing body in their musical duties.

Organist. 3. Of *Organist*, who, according to his name, plays at services requiring the organ.

Of these three offices, 1 and 2 can be combined in one person, or, more usually and more fittingly, 2 and 3.

Office of precentor in detail. 1. The office of "Precentor" in Cathedral bodies has been always known in name, but his duties have passed out, in later times, very much into other hands. Here is a summary of his duties in the past : "To the precentor belonged the duty of regulating all those things which concerned the singing of the Divine service. He it was who wrote down on the board, or wax-brede, which was read out in the chapter-house

after prime-song on Sunday mornings and on High Festivals, the names of such as should undertake the different choir-offices, or serve at the altar for the next week, . . . ” (Dr. Rock, *Church of Our Fathers*, vol. iv., 135). This leads us to see how, in our restoration of choir duties in Parochial Churches, the position of a precentor comes in valuably. It is to undertake the oversight of all the choral body, keeping it up to its duty and work ; arranging the work as to services, and for the various church assistants ; and drawing up, in connection with the choir-master and organist, the choir lists of music to be sung.

Such an office necessitates a cleric ; [the incumbent of a parish might well be his own precentor, but where a body of clergy are attached to a church, one of these, who has the qualifications needful for such an office, could be appointed ; and as the choir work is only one (though an important one) of the many organisations of a large church, the incumbent would perhaps be doing better to remain as head of the whole than to identify himself too closely with one department] ; in his hands would lie the moral training of those engaged in the choir work.

Office of
choir-
master in
detail.

2. The office of "Choirmaster" is the office which, in our hurry in choir restoration, has often been misplaced, and so caused perfectly needless jealousies and frictions, which could have been avoided if the office had been properly assigned. Its duty is to teach the singing body of the choir the music they have to learn for the church services, and train their voices. Such teaching requires competent knowledge : it includes voice production and proper musical enunciation, as well as the regular and systematic instruction in the music required for the services of the Church.

The irregular way in which choirs have in past days often been started has been the cause of this important duty being often misplaced. Every one thinks he may have a word in choir management, as if it were the simplest matter possible, and incompetent or partially competent people have rushed in to take up this particular part of the work, with only, at best, a very amateur knowledge of the matter. A discreet incumbent must regulate this most particularly, and, as an almost universal rule, the trained organist, if properly trained, is obviously the right person to undertake the work.

It need hardly be added, that frequent consulta-

tions between him and the precentor as to the music and the general work of the choir are not only necessary, but will be the natural course towards gaining a thorough unanimity as to the work they both have in hand, and towards removing the unfortunate barrier, which, through a want of careful understanding as to duties, has often grown up between clergy and choirmasters. But cases have occurred, and may occur, in which the choirmaster's duties are undertaken by a third person, as for instance, where quite a youngster has been appointed organist owing to his skill in playing, but who manifestly would not be the right person to be set over a choir, both on account of age and of inexperience.

3. "The Organist."—A great deal of valuable legal information as to this important office can be gathered from Blew's *Organs and Organists* (Reeves, 1878). It may be summed up by saying that he is appointed by the incumbent and is his officer, seeing that the incumbent has the entire control of the services of the church. His instrument, the organ, is under the *control* of the incumbent, but as a piece of property it belongs to the parish, and is therefore under the *care* of the churchwardens, who may decline that it

should be used "for any purpose not strictly parochial" out of service time. On this account the consent of both incumbent and churchwardens is necessary in the event of the organist wishing to give lessons on the church organ.

From the officers of the choir we pass on to the choir itself.

The choir
of singers.

We are here speaking of a real sanctuary choir composed of men and boys; a mixed choir of general singers will be noticed later on. In the choice of—

The men.

I. *The Men*.—The "Lay Clerks" of the choir, who are to take so important a place in the church worship, must necessarily be men of trust, and of true Churchmanship: they must therefore be Communicants. In many churches a choir of men can be formed who will give their services: in some, this is not possible, and a stipend is a necessity. There is nothing wrong in this. "Living of the Altar" is a parson's necessity, and may be rightly extended to other ministers of the sanctuary. But in both conditions, voluntary or paid, the Communicant rule is equally of first importance; and, secondly, the duty of attendance, whether at services or practice, is equally a matter of bounden duty and honour. The voluntary

member of a choir, when once he has undertaken the duty, has pledged himself to the work of God's service, just as much as the stipendiary lay clerk. There is no detail of that service which escapes the necessary seal of sacrifice, or it would not be the service of the Cross. And "pains" must be given, and taken, in the work, necessary to make that service as fitting and as acceptable to God as possible. It is only with this important point in full view that a man should undertake so high a duty, and it is for those in authority to make it clear that so it should be undertaken. Choir work, whether in church or at practice, is not a pastime, but a definite duty to God, and to consider that because the offering is voluntary, therefore attendance can be voluntary, discredits the offering.

The choice of voices, in choirs where choice can be exercised, must depend of course on the requirements of the church; no hard and fast rules can be laid down, except that combination of tone is a very important element in choir work, and a voice, fine in itself perhaps, but strident or of too individual a calibre, will prove of less use than a voice which may be of smaller

calibre, but which has more blending qualities, and is better produced.

In voluntary choirs, where the adult members may not be good readers, practices of the men alone are advisable (just as of the boys alone) before the general practice night. Men are often shy of trying over their parts, which involves mistakes and frequent corrections, in the presence of the boys, and it is well to meet this difficulty. A great deal of useful work—not only perfecting the parts, but also with hesitating readers working over the words of Psalms, etc.—can be done, and only done at such a practice.

The boys. 2. *The Boys*.—First and foremost let them, in all cases of a parochial choir, be chosen from the parish, or at least the school attached to the church : a choir school to which any boys may be induced to come from anywhere is a mistake in such a place. It is certainly less trouble : the boys there gathered are ready for practice and for the requirements of the church whenever wanted ; —but the drawing of the boys for a church from its *own* parish, interests, in a special way, the families from which they come in the welfare of their church, a thing well worth the extra trouble ;

—whereas the boys in a choir school come from elsewhere, and cause no special interest to any one.

Secondly, in choosing voices, take those which have the most *even* tone throughout the scale, and whose ears are truest, rather than a voice which may be stronger, but which is uneven. If possible make the choice before the age of ten, and at latest before eleven. Training and good production¹ will be very much handicapped after this age by the voice having become more fixed and less easy to mould. In their training it is necessary to remember that they are human beings with human feelings, and that they possess in their voices a gift of God, the very possession of which, strangely enough, is more often than not allied to a sensitive nature, and the exercise of the gift adds to it. There are, who would train a boy as if he were an exotic plant; there are, who would bring almost police discipline to bear upon him. The work is for God and not man, and is therefore far removed from ordinary school work. It re-

¹ For voice production I know of nothing better to help the choirmaster who desires good tone from his boys than a small book, entitled, *Boys' Voices*, by J. E. Vernham, Esq., Professor of Music at King's College, London. (Published by Metzler, Great Marlborough Street, at 1s.)

quires patience, it requires firmness, it requires kindness and never-ceasing good humour. It seems shocking for the work of the church service to be “*nagged*” into them. Choir work can make or mar a boy’s future ; and this vastly depends on his training. It can be one of the greatest blessings towards his future. It can be, alas ! a curse, so that when his choir work is over he can shake his fist at the church where he has sung, and say, with an oath, that he will never enter it again. (A fact.) The boys, chosen from the parish, are the very ones to be missionaries to others, when they leave choir, by showing how they love their church and its services. This is what we want, and the whole training must keep this end in view, whether moral or musical. Make them, then, realise their position, that they are officers of the church, that its honour is in their hands by their behaviour, in it and out of it ;—make them love their work, and give them an interest in it, so that they may *care* that it should be as good as can be ;—make them understand that the irksomeness of practice, when they would rather be at play, is just a little something which God asks for, and which they can give to Him. As to behaviour, let them know that they are

trusted, and that to be distrusted is the blackest mark they can have.

Payment in some form is practically a necessity Payment.
—however small the amount. On the one hand, it gives a fair *quid pro quo* to the parents for the time taken often from their home work ; on the other, it gives an opportunity for a system of fines, which, if carefully arranged, is beneficial, and enlists the scrutiny of the parents. In a large parochial choir a system of what might be called “caution money” is most heartily to be recommended, that is, putting aside a certain small sum quarterly for each boy in the savings bank, which when he leaves choir he may receive in the lump sum, *if* he leaves choir satisfactorily. It is a valuable help to a lad just starting in business, and is an inducement to stay on as long as he can, and to deserve to receive his “caution money”.

As the money, however, naturally goes to the Marks and prizes. parent or guardian, some encouragement to the boys themselves is valuable. This can be managed by a system of marks for practices and services, which will be a record as to regularity, attention and behaviour, and at the end of the choir year a few prizes may be given by the result of the marks, and so the boys themselves become personally

interested in their duty. Such a system has been found to work very well.

Admission.

As a rule the choristers, certainly, and perhaps the lay clerks, should be admitted to their duties with a short service in vestry or in the church. They are undertaking a responsible position of ministry, to which they are not born, as the Levite of old, and therefore need God's blessing upon the undertaking. (For such a service see Appendix to this chap., § I.)

Servers.

Here perhaps would be the proper place to say a word about assistants in the church's service, other than the singing body. It is certainly warranted to us in Holy Scripture, if we may judge by the heavenly worship, and its first counterpart on earth, in the Temple, that God is pleased to have His service performed by numbers rather than by very few ; and it is a cause of thankfulness that it should be so, as it suggests to us how to draw many into that service who have not the gift of song. Those who serve at the altar, who help in carrying a banner or cross in processions, or also take care of vestments, etc., come under this head. They are all members of the choral body, and are under the rule of the precentor, who would instruct them in their several

duties, and give orders as to the occasions when they are wanted. In the case of servers, when they are ready for their duty, they should be admitted with a short service of prayer and blessing upon their work. (See Appendix, § II.)

There is one further consideration which comes under this head of choir organisation. There are places—small villages, poor missions and such like—where an elaborate organisation is quite impossible, and all that has hitherto been said quite beyond practicability, and yet some sort of regularity and order is desired in the choral service of God, as far as may be: how shall it be attained? Even in a small village, where the men are at work all day and must be in bed early, and where boys are sent crow-calling almost as soon as they can speak, and so lose all chance of voice they might have had otherwise—there are still some voices to be found among the women and elder girls and a few of the men. A small choral class can be formed, which (irregularly, perhaps, but from time to time) can be called together and taught thoroughly the simple music proposed for use in the services. This will be a nucleus in the congregation to help them to sing. They need not sit together, but if they do,

Where
choirs
cannot be
organised.

Choral
class.

it would be better behind than in front of the rest of the congregation. Occasionally, before a festival, a congregational practice might be held after the evening service on Sunday, getting all the congregation to remain if possible, whether they can sing or no (the non-singers to hear what goes on), and then work at responses, Hymns, Canticles, and even Psalms. A great deal can be done in this way, and it gives a special interest to the congregation in their service. This subject will be more fully entered upon in a further chapter. It may be asked, "What is to be done in such a case with the choir stalls (if there are any); are they to be left empty?" The answer would be, that, where there is no choir proper, the servers and altar assistants, who must have surplices and cassocks, should take the choir stalls as their proper place, and so attend upon their Priest in charge, and be a body of worshippers there, even though not necessarily a singing body.

Practice.—A few hints as to practice may be useful with which to conclude this chapter. They would take almost the form of axioms.

(a) Never, if possible, practise in church, except on some very exceptional occasion when it is necessary to try a piece of music with the organ.

A chancel turned habitually into a practice room is a serious hindrance to a right reverence at service time.

(*b*) Practise with a piano, and avoid a harmonium ; insist upon the choir *listening to pitch* in practice work ; to make this easy the metallic tone of a piano is far preferable, besides its better tone in training the quality of the voices.

(*c*) Keep a choir in good heart about its work. However inferior, it will certainly not advance to better things by perpetual disheartening. A bit of real encouragement is the best and most efficacious tonic.

(*d*) The position at practice is of consequence. Sitting, without lounging, is perhaps the best for all. It is important not to tire a choir, and many of the members may have been at work, and on their legs, all day.

(*e*) Have music ready, as far as possible, beforehand : a constant handing out of music during practice is delaying and fidgeting. This suggests an important minor officer in choir work, *viz.*, the librarian. An intelligent boy (better, two) can easily be instructed to do this work quietly and neatly.

APPENDIX TO CHAPTER I.

§ I. OFFICE FOR THE ADMISSION OF CHORISTER OR
LAY CLERK.

The officiant shall stand in the sanctuary, the person or persons to be admitted standing at the Communicant's step.

The officiant shall say—

In the Name of the Father, and of the Son, and of the Holy Ghost. Amen.

Prevent us, O Lord, etc.

Hymn 268 A. and M. may be sung here.¹

Officiant. Our help is in the Name of the Lord.

R. Who hath made heaven and earth.

Ÿ. Blessed be the Name of the Lord.

R. From this time forth for evermore.

Then shall the person or persons to be admitted kneel before him, and the officiant shall say to each—

I solemnly ask thee,

Wilt thou obey the rules of this choir, and reverently observe its orders?

*Answer—*I will, by God's help.

¹[*After the hymn, in the admission of a chorister, this lesson shall be read: 1 Sam. iii. 1, And the child Samuel . . .—10, Thy servant heareth. Ÿ. But thou, O Lord, have mercy upon us. R. Thanks be to God.*]

*The officiant continues—*God help thee so to do, and (*taking him by the hand*) I admit thee, N. or M., as a chorister (or lay clerk) into the choir of this church of ———, in the Name of the Father, and of the Son, and of the Holy Ghost. Amen.

Then shall he place in the person's hands the Psalter and Hymn Book of the Church, saying—(*the person still kneeling*), Take heed that thou believe in thy heart what thou singest with thy mouth, and that thou show forth in thy doings what thou believest in thy heart.

Then laying his hand on the person's head, he shall bless him, thus: The Lord bless thee and keep thee, and make His Face shine upon thee and be gracious unto thee. The Lord lift up His Countenance upon thee and give thee peace, now and for ever. *Amen.*

The person (or persons) admitted shall then rise and be put into his place by the precentor, while the officiant returns to his stall.

Ps. cxxxiv. shall then be chanted.

Officiant—∇. The Lord be with you. R. And with thy spirit.

Let us pray.

Almighty and Everlasting God, by whose spirit the whole body of the Church is governed and sanctified; Receive our supplications and prayers which we offer before Thee especially for

{ this } Thy { servant }
 { these } { servants }

called into the service of
 Thy sanctuary to-day ; that { he }
 { they } and every
 member of the same in his vocation and ministry
 may truly and godly serve Thee to Thy honour
 and glory, through Jesus Christ our Lord. *Amen.*

Our Father . . . evil. *Amen.* The grace.

If the person has never been invested with the surplice, it may be done after the Prevent us (or after the Hymn, if sung), thus :—

*The officiant shall receive the surplice from the precentor, and placing it on the person kneeling before him, shall say : I clothe thee in the white garment of the surplice. See that thou so serve God [and sing His praises]¹ here that thou mayest hereafter be numbered amongst those blessed ones who having washed their robes and made them white in the Blood of the Lamb, stand before the Throne of God and serve Him day and night in His temple. *Amen.**

§ II. OFFICE FOR ADMISSION OF SERVER OR ACOLYTE.

The officiant standing in the sanctuary shall say :—

In the name. Our Father. Prevent us.

¹ These words omitted if the Investing be used for a server.

Then turning to the person who is standing at the step, he shall ask:—

Art thou prepared to fulfil the office of server?

*Answer—*I am, by God's help.

[If the person has never been invested with the surplice, here shall follow the investiture, as above.]

Then shall the person kneel, and the officiant, taking him by the hand, shall say:—

N——, I admit thee to assist as a server at the altar of this church of ——, in the Name of the Father, and of the Son, and of the Holy Ghost. *Amen.*

V. The Lord be with you. R. And with thy spirit.

Let us pray.

All kneel, and the officiant turns to the altar, and standing, says: Almighty and Everlasting God (as above in admission of Chorister).

Then turning to the person admitted, the officiant shall bless him thus:—

God the Father, God the Son, and God the Holy Ghost, bless, defend and keep thee, and give thee grace to fulfil thine office fittingly, faithfully and devoutly, to His honour and glory. *Amen.*

CHAPTER II.

THE DAILY OFFICES.

The
offices.

God's
words
their
centre.

IT is to be noticed, in our approach to God in worship, that the three primary capabilities of man are all called into the duty. Endowed with the power of reasonable speech, we worship in Words ; endowed with the power of action, we worship in Deeds ; endowed with the power of a reasonable mind, we worship in Thought, which pervades and makes real the other two. "Worship in Words" is another name for the recitation of the offices, which consist only of words—God's words, given back to us, wherewith to praise Him—in which we "sing and give praise with the best member that we have" (Ps. cviii. 1). Worship, we are taught, lies particularly under the guidance of the Holy Spirit (Eph. v. 18, 19). Naturally, therefore, its essential parts would be directed by Him. Hence in the worship of words, the Psalms are the essential part ; God's own in-

spired book of praise from the first, and handed on, from the Jewish Church, by the use of our Lord and His Apostles, into the Christian Church.

We need not follow out the history of the gradual development of what we call the "Daily Office". Suffice it to say that the office for each day was *one* service, though divided by degrees into portions for convenience, till at length there were eight such portions: the Psalms, divided into sections, were gradually surrounded by Chapters, Versicles, Responsories, Hymns and Prayers, each section having its own surroundings.

What we have to deal with is not eight but two sections, into which all the points peculiar to the eight sections have been adroitly amalgamated and interwoven, so that of the old Mattins, Lauds, and Prime (the three *morning* sections of the eight) our present Mattins is the representative, receiving from the old Mattins the "O Lord, open Thou our lips," etc., the *Venite*, the *Te Deum* and the Chapters; from Lauds, the *Benedictus*, the *Benedicite* and Collect for the day; and from Prime, the *Creed*, the lesser Litany, Lord's Prayer, Versicles and third Collect. Of the old Vespers and Compline our Evensong is the representative; receiving from Vespers the

The English form of the offices.

Magnificat and the Collect for the day ; from Compline, the *Nunc Dimittis*, Creed, Preces and Collect for night, "Lighten our darkness". The Psalms were, of course, the common centre of all the sections, as they are of Mattins and Evensong now.¹ Those two sections now represent the one great Psalm office of each day ; and that it is one office is clearly shown by the *Venite* (the Invitatory Psalm) being said, as ever, only at the first section, viz., Mattins.

We know and can appreciate this arrangement given to us with our first English Prayer Book. It was a very successful effort to bring the worship of word, which had become almost wholly monastic, into common use, with its new dress, the common tongue, and so make our Psalter-praise possible for use in every church in the land.

As the Mattins and Evensong now stand in the present Prayer Book of 1662, it is interesting to note that of the three portions into which they can each be divided, the first (the Sentences, Exhortation, Confession and Absolution) was added in the 1552 Prayer Book ; the third (the

Made
available
for com-
mon use.

The
divisions.

¹ The three short offices for 9, 12 and 3 o'clock contained nothing which was not found already in the other greater sections.

Final Prayers with "Prayer of St. Chrysostom," and "the Grace") was added in 1662 ; the second portion, the service proper, remained as it was from the first, and as found in the first English Prayer Book of 1549. This division will help us in our consideration of the service musically.

There are very few Parochial Churches where Mattins is daily sung : it is usually a said service, and on ordinary week days the Evensong is frequently the same. We will, therefore, in considering the Divine office musically, turn to its Sunday and festival use, which will include all that would refer to it, if rendered musically, on the week days.

But first, a word or two about the office said Plain service. plainly. By the Shortened Service Act, the Exhortation may be omitted on ordinary days. [In passing, let it be said that the Shortened Service Act is not a satisfactory method of dealing with the offices ; the "shortening," if fully carried out in the details suggested, is *maiming*, and deletes portions essential to the integrity of the service ; so that a clergyman using the permissions it gives, has certainly not fulfilled his bounden obligation that "all priests and deacons are to say daily the Morning and Evening Prayer,

either privately or openly . . . ". But where it has ancient precedent in its favour, there its permissions may be made use of with judgment. The Exhortation is a case in point, as also the omission of the *Venite* on the three last days in Holy Week, when it never was used.] In the plain saying of the office it will be better for the officiant to take one verse of the Psalms and Canticles, and the clergy and congregation the other, rather than say them from side to side of the choir or church. This is evidently provided for, by the way in which the *Gloria Patri* is printed after the *Venite*, as a specimen of how it should be said after each Psalm. The "saying" may be on a note, or not, as is thought best ; but if a note is employed it should be a low one.

Choral
service.
First Part.

The First Part of the Office, or Preparation.—As has been said, this part, from the Sentences to the end of the Absolution, was added in 1552. No rule, therefore, is to be found about it in the earlier English Service Books. It is markedly penitential in character. (With this in view, a procession *before* Mattins or Evensong seems, as a rule, out of place.) The treatment of it musically is important ; the officiant can take what

note he thinks fit for his opening Sentence and Notes. the Exhortation, but the Confession would be taken on a low note, and monotoned, not sung. "With a humble voice" has a meaning more than calling upon the congregation to approach God with humility. "*Humili voce*" is an old expression for a low tone. The cadences sometimes heard are intrusive, and evidently not intended, for the Confession had in its first days to be Plain Con-
taught to the people, sentence by sentence, "to fession. be said *after the minister*," and is so printed, with capitals marking the beginning of each short sentence, said first by the minister and then by the people. With prayer books, nowadays, in their hands, this order is not so necessary, and it may be said by minister and people together, but it still is to be *said* plainly (there is no alternative, "or sung").

Sometimes the repetitive saying is carried out as to the first sentence only, which may or may not be repeated by the choir and people. It seems preferable that it should be repeated, and then all go on together at "We have erred," etc. This would apply to the Lord's Prayer and Creed also.

At the Absolution the minister (a priest) would Absolu-
tion.

do well to raise the note, that he may be more clearly heard. Both the "Amens" of Confession and Absolution are plain monotone.

Second
Part.
Lord's
Prayer.

Second Part: The Office Proper.—With the Absolution the preparation ends. In old days the Lord's Prayer was the preparation, and said silently. But now ever since the service has been in English it has been ordered to be said "with a loud voice" (1549 and 1552); "with an audible voice" (1662); and has thus become the introduction to the service proper; the addition of its doxology in 1662 emphasizes this, and showing that it is leading to praise. It would be best said on G or A, but its "Amen" would still be said on the monotone, leaving the first burst of harmony for the Response, "And our mouth".

Notes for
First Ver-
sicle.

For the first Versicle various orders are to be found. The fifth below the note used for the Lord's Prayer is the usual note given (C or D); but for a tenor voice this is certainly low and almost inaudible. There is no reason why an officiant with tenor voice should not retain the G or A, and the choir respond as usual, a baritone or bass voice taking the lower note.

This, the opening Versicle and Response of the service proper, is of consequence; it is the calling

upon God to direct and bless the worship of word which is coming, and in old days it was used—as the *Venite*—at Mattins only, once for the day. In our Service-song, *i.e.*, the chant of the Versicles and Responses throughout the offices, we in the English Church are very well off. We have the ordinary inflections, the Plain Chant, much the same, with slight variations, up and down England. They have been variously harmonised, but the inflections themselves are traditional, and fairly represent the Plain Chant of the Responses from the early days. We have also the beautiful Festival dress in which Tallis has clothed them, putting his harmonies round the Plain Chant. (The best edition and truest to Tallis is the one published by the S.P.C.K., *id.*) The Plain Chant is in the tenor, the treble and first and second alto parts above it, the bass below it. It is a very fine specimen of what is known as “Faux-bourdon” harmony. In using it the Plain Chant must be carefully kept in prominence; it is the people’s part, and they must be able to follow it (see further on this point in chapter vi.). For this reason, in choirs which use Tallis on the Festivals it is well that the Plain Chant, as there given, should be the form of Plain Chant kept for ordi-

Chant for
the ser-
vice.

Tallis.

nary use (with or without simple four-part harmony), so that it may never vary. And we shall be safe in doing so, as Tallis's harmonies, being of an early date in English ecclesiastical music, surround a Plain-song which we may feel sure is the best form to follow, better than varieties of it, which are certainly of later date, and in some cases modern modifications.

Mechlin. There is a third form of Service-song, arranged (first by the Rev. H. A. Walker, and later by Messrs. Doran & Nottingham) from the Mechlin use (Novello & Co.).

The accompaniment of Responses.

A question arises here of some importance. To what extent should the Responses be accompanied? In some instances it is necessary to keep up and help uncertain voices, as well as to lead on the congregation to join. In some choirs it is not necessary; and where this is the case, it is well to keep the organ accompaniment to mark Festivals. Where used, it should begin with the first Response, "And our mouth," etc., giving the note agreed upon with the officiant for the "O Lord, open," etc. We shall have to consider this point again after the Creed.

Psalms,

With the *Venite* the Psalm portion of the office begins; and speaking of the Psalms as a

whole, it is true to say that though we speak in a general way of *singing* the Psalms, in more accurate language the right word to employ would be *Recitation*. The Psalms are *recited*. Though they are poetry of the highest order, they are in prose, not verse ; we read them to notes, with accents ; and this recitation should be always borne in mind when teaching a choir to chant. So much should this be insisted on, that I remember a choirmaster I was under in my childhood making his choir read through the Psalm—perhaps on a single note—with the necessary accents, before the chant was put to it at all. This is of great importance in getting a right treatment of that part of each verse sung on the reciting note, the real crux of good chanting. To get this properly attended to is a necessity in all forms of Psalm-chanting. Commas, noticed too much, make the portion sung to the reciting note choppy and unmeaning ; the real points of pause are the closing words of each phrase. For instance, the first verse of the 18th Psalm can be made almost unintelligible and wholly ridiculous by the observance of every comma : “ I will love Thee — O Lord — my strength ; the Lord is my stony rock—and my defence : my Saviour—my God—and my might

—in whom I will trust—my buckler—the horn also of my salvation—and my refuge”. This is exactly the way not to recite. It obviously should be treated thus : “I will love Thee O Lord my strength ;—the Lord is my stony ro’ck and my defence : my Saviour my God and my might in who’m I will trust,—my buckler the horn also of my salva’tion and my refuge”. The syllables “ strength ” and “ trust ” are the closing words of the phrases. This is an exceptional verse, but it is a complete example of the care to be taken as to the over-use of commas in the recitation.

But on the other hand, caution is needful after the portion of the verse to the reciting note has been carefully chanted, to prevent any quickening upon that part of the chant where the mediation comes, *i.e.*, the portion of the chant after the reciting note which is marked off either by bar or by accentuation ; this has been called “ drag and gabble,” and its converse “ gabble and drag ” is equally unsatisfactory. Both arise from forgetting that the whole chanting is a matter of recitation ; and it applies equally to the various styles of Psalm-chanting, whether Anglican or Gregorian. A smooth even flow of the words, expressed in the notes of the chant, is the object to be aimed at.

It requires care and work. Psalms cannot be practised too much : it is helpful to poor readers (of English) to make them read better ; it teaches all to pronounce their syllables neatly, and it brings them to get accustomed to each other, and pronounce their words together. A little chanting should be done at every practice. New boys, and even new men, require to be drawn into the even flow of the chanting ; accentuation cannot be thoroughly mastered without it, and in Anglican chanting the secret of striking the chords firmly together can only be obtained by constant practice. Chants, whether Gregorian tones or harmonised Anglicans, should be known by heart (with particular attention to the accented notes and notes slurred together in the former ; to the dotted notes and crotchets, where they occur, in the latter), so that all the mind may be given to the application of the chant to the words. Gregorian chanting requires as much care as any other form of Psalm chanting.

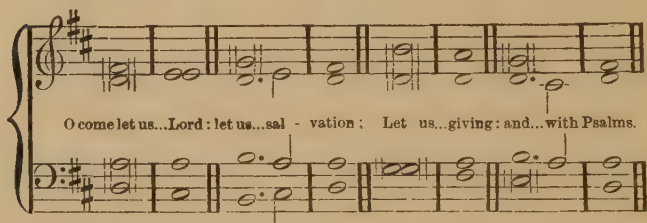
Practice of
Psalms.

Chants
known.

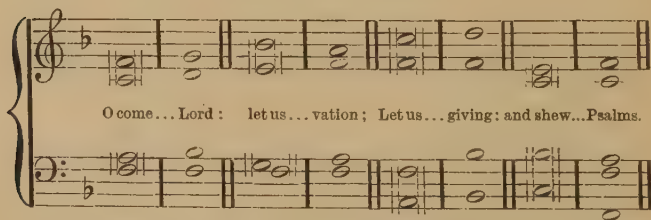
Before we leave the general subject of the Psalms, it may be well to refer to a method of chanting little known, but valuable where the difficulties of either Gregorians or Anglicans stand in the way of chanting the Psalms. The

“Free
Chant.”

method has been known as “Crowdie’s Free Chant,” but a similar form is to be found on the Continent. The chant is divided usually into four parts, as a double chant, with one inflection only in each part. No printed Psalter, other than the Prayer Book setting of the Psalms, is required. It carries out the rule of recitation very completely ; and can be sung in harmony, or melody only (specimens below).



An instance of chant with passing notes, which take the last syllable before the final accented syllable.



An instance of chant without passing notes, the recited portion of the verse running on to the last accented syllable.

Canticles. From the Psalms we pass on to Canticles, and

the first, the *Venite* at Mattins, though still the Invitatory Psalm to the Psalmody of the day, is not the elaborate Canticle it used to be, with its interpolated "Invitatories," which accentuated its name. This magnificent song is a real loss to our Mattins; for example, the *Venite* for the Easter season ran thus: "*The Lord is risen indeed: come let us adore, Alleluia.* O come let us sing unto the Lord, let us heartily rejoice in the strength of our salvation. Let us come before His presence with thanksgiving, and show ourselves glad in Him with Psalms. *The Lord is risen indeed: come let us adore, Alleluia.* For the Lord is a great God and a great King above all gods. In His hand are all the corners of the earth, and the strength of the hills is His also. *Come let us adore, Alleluia,*" and so on: the full Invitatory after the third and fifth sections, the latter half after the fourth and sixth section (the *Gloria*). Then the whole Invitatory is repeated.

Ancient
Invitatory.

The *Venite* is usually now sung to a single chant: it should naturally be a joyous one, even though the Psalms following may be of a penitential character. A set of "*Venite* chants," a little more full than an ordinary single chant, would be a useful addition to our stock of chants, and

keep up the solemn position of the Invitatory Cantic. In Gregorian usage this can easily be carried out.

Easter
anthem.

The history of its substitute on Easter Day, the "Christ our Passover," is interesting. A certain portion of the Sentences which we call "the Easter Anthems" was sung in old days at the first service of Easter morning, *viz.*, that of bringing back the Blessed Sacrament from the Sepulchre to the High Altar, "Christ being raised from the dead," etc. In the first Prayer Book of 1549 the addition of the "Likewise reckon," and the portion from the Epistle to the Corinthians, was made, without *Gloria*. To these "Anthems," as they were called, a Verse, Response, and Collect were added, and this short service was to be said "in the morning before Mattins" on Easter Day, as an introductory service to the rest of the Easter services. In 1552 this same portion, "Christ being raised," to "shall all be made alive," was ordered as "Anthems to be said instead of the Psalm, 'O come let us,' etc.". So it remained till 1662, when the first portion was added, "Christ our Passover," to "sincerity and truth". It has thus always been an Easter Day speciality, however used, and should not be continued on into Easter

week. As it stands at present, it should be treated as the *Venite*, sung, if possible, as suggested above, to a somewhat fuller form of chant than the following Psalms. (In some chant books Pelham Humphrey's Grand Chant is set to these anthems. It is suggested that Havergal's fine arrangement of this well-known chant—a *faux-bourdon*, in fact, with the melody in the tenor—might be utilised for some of the verses, in default of some fuller setting, which is much needed.)

The original Rubric in the first Prayer Book Lessons. (1549) as to the Lessons was thus :—

“Then shall he read two Lessons distinctly with a loud voice that the people may hear, the minister that readeth the Lesson standing and turning him so as he may best be heard of all such as be present . . . and (to the end that the people may the better hear) in such places where they do sing, there shall the Lessons be sung in a plain tune, after the manner of distinct reading ; and likewise the Epistle and Gospel”.

This was substantially carried on into the Prayer Books of 1552 and 1559. Our own Rubric is simply : “Then shall he read distinctly with an audible voice the first Lesson”. This order of a “plain tune” lingers on from the

Cantus Lectionis of the chapters in the old offices, though it probably means that a monotone would suffice. This has passed, but the spirit of it, *viz.*, to keep up the voice and not drop the tone, is essential to good Lesson reading. The Lessons are meant to be heard.

The *Te Deum* and the three Gospel Canticles, *Benedictus* at Mattins, and the *Magnificat* and *Nunc Dimittis* at Evensong, are the Canticles "proper". Their choral rendering is universal, and they have claimed the attention of church composers from at least Palestrina's days as worthy of more elaborate setting than is requisite for the Psalms. Our own Anglican "services" are the outcome, and are a feature of musical art—if not peculiar to the English Church, at least more thoroughly carried out with us than in any other branch of the Church. From this abundance a parochial precentor will have some difficulty in making his selection. In a Cathedral, with its requirements of a "service" for the daily morning and evening Canticles, there is not the same restriction, and much that would be suitable there in the Cathedral might be quite otherwise in the Parish Church (for instance, what may be called the School of

Sacred *Chamber Music*). A Parish Church sings “services” only on a Sunday or a Festival, and has the interest of a considerable congregation to keep in mind—both a devotional and an intelligent interest. Therefore a “full” service, with a short solo or quartette, brisk, bright, not too long, and as far as possible not repetitive, is the class of service required. Fortunately, there are many such to choose from where “services” are required, though the choice needs care.

But it may be that for smaller choirs, or in larger churches where the length of service requires it, the Canticles, at any rate in the morning, are sung to chants. It is well, perhaps, in that case to point out that the *Te Deum* for musical purposes¹ divides into three distinct parts: (1) the first thirteen verses: the Praise of the Blessed Trinity; (2) the fourteenth to the nineteenth, twenty-fourth and twenty-fifth and twenty-ninth: Praise to the Second Person, “Christ, the King of Glory”; and (3) twentieth to twenty-third,

¹ For *musical* purposes. This division does not clash with the liturgical division lately given by the Lord Bishop of Salisbury, *viz.*: (1) vers. 1 to 13; (2) vers. 14 to 21, and the rest of the Canticle consists of three Verses and Responses.

twenty-sixth to twenty-eighth : Prayer to the Second Person. Three chants (of relative keys, by preference single chants, with the third of more gentle character for the third section) will make a very effective setting, which has the advantage of being within the reach of the congregation. A similar arrangement can easily be made with Gregorian tones.

*Benedi-
cite.*

The *Benedicite*—once a Psalm at Lauds—is now our substitute for the *Te Deum*, which by old rules¹ was never said at Mattins from LXX until Easter, nor during Advent. To its first position as a Canticle, in the Prayer Book of 1549, this Rubric is attached : “After the first Lesson shall follow *Te Deum Laudamus* in English daily throughout the year, except in Lent, all the which time in the place of *Te Deum* shall be used *Benedicite omnia opera*, in English as followeth”.

Its division, like the *Te Deum*, is into three parts.

¹ *Viz.* : “Non dicatur *Te Deum* per totum adventum de quocunque fit servitium . . . non dicatur etiam per totum annum in vigiliis nec in quatuor temporibus, præter quam ebdomadæ Pentecostis” (*Sarum Breviary*, Wordsworth, p. xxx.). “Ab hac die (Septuagesima) usque ad Pascha non dicatur *Te Deum*” (*Sarum Breviary*, Wordsworth, p. cccxciv.).

The call to praise the Lord, (1) upon the works of Creation in the higher firmament (verses 1-17); (2) in the lower firmament (verses 18-26); (3) upon Man, in the condition of grace. [It is a helpful thought, in the chanting of this Canticle, to realise that the call to praise passes through all God's works, until it reaches the very individuals—ourselves—who are singing it.] In the selection of settings it is well, as far as possible, to keep this division in mind. Many arrangements can now be purchased, at a very cheap price, though it is no difficulty to choose three sets of chants, in correlative keys of course, letting the last, for the third section, including the *Gloria Patri*, be the most dignified chant of the three.

[The best change of key, from the second to the third chant, would be into the sub-dominant of the second chant, *e.g.*, from F to B flat, or G to C. Whereas the change from first to second may be into the dominant, *e.g.*, from B flat to F, or C to G. The former change is more striking, and therefore should be used in preference for the second change.]

Where the length of the service has to be taken into consideration, settings of the *Benedicite* which are in *triple* time can be sung more quickly (with-

Division
of the
*Benedi-
cite.*

Chant
forms.

out hurry) than settings in common or four time. The words, being dactylic in rhythm, lend themselves more glibly to triple time.

Singing
Magnificat
and
Nunc Dimittis
to
chants.

Where the *Magnificat* and *Nunc Dimittis* in Evensong are sung to chants, and not to services, certainly a double chant should be assigned to the *Magnificat*, and a single one to the *Nunc Dimittis*. In the case of the *Magnificat*, effect is gained by singing it more slowly than the Psalms have been sung, repeating the last half of the chant for the *fifth* verse, as the sixth verse begins a fresh clause in the Canticle. Another legitimate effect can be made by singing the first and second verses in unison, and also the sixth and seventh (with varied accompaniment). It certainly assists the congregation to join.

The *Nunc Dimittis* is a joyous Canticle, and full of Eucharistic purport, when we recall the conditions under which it was first said. It is unseemly, therefore, to sing it to a minor chant, as is sometimes done, nor need it be chanted slowly. It is not the principal Canticle of Evensong.

Where Gregorian tones are in use, the adoption of *faux-bourdon* harmonies for certain verses, and *Gloria*, in the *Magnificat*, and perhaps for the *Gloria* in the *Nunc Dimittis*, is of value. Natu-

rally the more elaborate varieties of the tones would be reserved for these Canticles, especially the *Magnificat*, and the rule of a slower time than the Psalms would be observed. English Church musicians have paid their attention more particularly to the evening Canticles than the morning, as there is a greater demand, and there are reliable settings, with a very large choice, to draw from. The only caution required is, "Do not put your choir to a service which, in the range of any part, or in construction, is beyond them".

The three alternative Psalms require a word. The alternative Psalms. The *Jubilate* (Psalm c.) at Mattins, for the *Benedictus*; the *Cantate* (Psalm xcvi.) for the *Magnificat*, and the *Deus Misereatur* (Psalm lxvii.) for the *Nunc Dimittis* at Evensong.

The order as to the first is precise; it is to be *Jubilate*. used "when (the *Benedictus*) shall happen to be read in the chapter for the day" (at Mattins, *i.e.*, St. Luke i. last section, 25th March), "or for the Gospel on St. John Baptist's day" (24th June). Since the new Lectionary has been in use, and the New Testament read as second lesson in the evening, no similar Rubric has been placed in Evensong, but by analogy, when that lesson from St. Luke i. containing the *Magnificat* is read in the

Cantate
and *Deus*
Misereatur.

evening of 23rd September, the alternative Psalm xcvi. may rightly be used, as similarly on 26th September Psalm lxxvii. for the *Nunc Dimittis*. In each case they should, in parochial use, be sung to chants. Their position in the Prayer Book (at any rate the two latter) is one of those little bits of history which were the outcome of the Savoy Conference, where the Puritan element, for some extraordinary and unexplained reason, inveighed against the use of the Gospel Canticles. They, the Gospel Canticles, are the proper "Capita" of the Psalms for the office, so that they cannot, without rightful cause, be omitted from the office. Such a cause as repetition is a rightful one, but there seems no other reason for their substitution. There may be a kind of old precedent in the chanting of a Responsory in place of the *Te Deum* at Mattins in Lent. To sing them to *chants*, therefore, keeps them in their proper place, as Psalms.

Apostles'
Creed.

The Apostles' Creed follows with its curiously varied Rubric;—at Mattins, "Then shall be sung or said the Apostles' Creed," at Evensong, "Then shall be said or sung the Apostles' Creed". As a matter of fact, there is no known setting of the Apostles' Creed to music as apparently the Rubric

warrants, nor is it perhaps desirable, but the Rubric has a special value in pointing out, what is not always remembered, our own particular and valuable usage of this great act of faith. Originally it was mixed up with the Preces, to be said (as a rule) kneeling, with the Lord's Prayer. In the old Prime and Compline services, after the minister had intoned the word "Credo," the rest was said, up to the last two clauses, secretly (similarly to the Lord's Prayer). It was one of the good works of the compilers of the Prayer Book of 1552 to draw out the Apostles' Creed from this lower condition, and give it a position of dignity, to be said (or even sung) out loud both by minister and all the congregation, and standing, as they had stood for the other acts of praise ; making it, in fact, the concluding doxology to all the praise, in Psalms and Canticles, which had preceded it ; a solemnly recited act of faith in Him, Father, Son and Holy Ghost, to whom in whom and by whom we are about to kneel down and pray. This position of the Apostles' Creed is unique in the offices of Christendom. Our treatment of it is therefore of consequence. The ancient ceremony of turning to the East while a Creed is recited has become almost universal, and has never (like many

other similar ceremonies) been lost. Its recitation should be very careful and dignified, sentence by sentence, distinctly and deliberately, and the growing habit of accompaniment with organ chords is quite consistent with its position, and with the Rubric. It might always be accompanied, whatever rule is taken for the Versicles (see below). The officiant may still begin, as of old, "I believe," and the choir go on, "in God the Father," etc., or repeat the "I believe". If the latter, care should be taken to wait till the officiant has completed the two words, otherwise the first sentence is often an undistinguishable sound of words irregularly said, which is not dignified.

Athanasian
Creed.

On certain days (now, *instead* of the Apostles' Creed) the "Confession of our Christian Faith, commonly called the Creed of St. Athanasius," is appointed to be sung or said. It forms part of the office proper for those days, and should always be so considered (*e.g.*, when St. Andrew's Day services, in which it is appointed to be said, give way to Advent Sunday, on which day it is not appointed to be said, the Apostles' Creed should be used). The well-known chant as given in Boyce's Cathedral Service, or the eighth Gregorian tone with the short ending, are the right inflections

to use. It carries out very markedly the question of recitation spoken of in the remarks on the chanting of the Psalms. Its old position was as a Psalm, said daily (in the English use) at Prime, as the last Psalm, with a separate antiphon. From those antiphons we can gather that it was intended to be used as a hymn of praise. In our earlier English prayer books it was ordered to be said "immediately after *Benedictus*," and the Apostles' Creed was said as well, certainly in 1549, as it then stood among the Preces. It was ordered to be used, in the First prayer book, only on the Feasts of Christmas, Epiphany, Easter, Ascension, Pentecost and Trinity Sunday. In 1552 seven saints' days were added on which it was to be used in addition, thus bringing it into the service about once a month. This arrangement was retained in 1662, but the Rubric was adjusted, and the order inserted that it should be "sung or said at morning prayer, instead of the Apostles' Creed". A note of Bishop Cosin's, in the Durham Prayer Book, is to this effect, that it should be said "one verse by the priest, and another by the people; or in colleges and where there is a quire, by sides". The present English version "is substantially identical with that of Bishop Hilsey, as

printed in the Primer of 1539" (Blunt's *Annotated Prayer Book*).

The salu-
tation.

With the Creed, the praise part of the second section of the office is ended, and the prayer part begins. The introduction to it is the salutation of priest to people and people to priest, as old as the days of Boaz (Ruth ii. 4), and brought from the earliest days into our Christian worship. We should notice, that whereas it is of very frequent occurrence in the old offices, in our English revised offices it is very infrequent, and its position therefore is of some import. Here it marks the important change from praise to prayer; it is to the prayer part of the service—though in a more special way—what the "O Lord, open Thou our lips" is to the praise part. As the Rubric is a little uncertain, a choir should be instructed at least to stand quite still after turning from their eastward position during the Creed, while the salutation is made, and then reply to it. It is not out of order slightly to turn to the officiant during the words, or at least to look towards him.¹ An irregular beginning to kneel

¹ If the officiant is in the return choir stall with his back to the congregation, it is seemly that he should turn to them for the salutation.

down during this short, but important, Verse and Response is at least untidy, and misleads the congregation. They should kneel down, all together, as he finishes the "Let us pray," a momentary pause being made for this purpose before the Lesser Litany begins.

With the salutation the "Preces" proper Preces. begin and their ritual music. In the setting by Tallis he begins here, more particularly, the use of the *faux-bourdon* harmony in the Response, "And with Thy spirit". When this setting is used, care should be taken that the Plain-song of the music be quite prominent. For all this part of Tallis it is well that half at least of the boys of the choir (say, the *Cantoris* side) should sing the Plain-song as well as the tenors, the rest of the boys singing the treble harmonies.¹

It will be remembered that in Tallis the first sentence of the Lesser Litany, "Lord have mercy," etc., is begun by full choir, not by the officiant, so there is all the more reason for the momentary pause in which to kneel down properly, spoken of

¹ I have every reason to think that if the Versicles are accompanied, Tallis's effects are best gained by accompanying with the Plain-song a-top, and not the upper harmonies, leaving them entirely for the voices; but this must, of course, be left to an organist's discretion.

Lord's
Prayer.

above. The Lord's Prayer here, in its *prayer* form, without the doxology, stands in a special position. Its treatment should be very carefully observed, because where the whole service is accompanied, an accompaniment of chords is frequently put to it, identical almost with what has been put to the Creed just before: obviously a mistake. If it is to be accompanied at all, to keep the choir well up to tune and tone for the coming Versicles, it should be very slight, and if possible in a minor vein, modulating for the "Amen". The Versicles¹ follow, and care should be taken, by officiant and choir, to chant as nearly as possible at the same *pace*. That is to say, the choir should sing the Response in similar time to the Verse. This necessitates the officiant being careful not to chant too fast. Nothing sounds worse than a rapidly intoned Verse, and then a drawled Response. In harmonised Responses it requires the officiant to judge the time of the Response, and the more elaborate harmonies, like Tallis, will require rather slower chanting on the officiant's part than for the simply harmonised Plain-song on ordinary days.

Pace in
chanting.

¹ See Appendix to chap. iv., § v., for arrangement of Versicles in a method useful for officiants not familiar with musical notation.

Perhaps here comes the place for discussing the question of accompaniment to the service, *i.e.*, the Accompaniment of the service-song. Verses and Responses, Lesser Litany, etc.

Accompaniment does not seem to be a necessity for any choir which can sing in tune together in parts. A choir should be allowed some self-reliance, and a little unaccompanied singing is always good. Where this can be, accompaniment of the service may be reserved for Festival occasions. A good rule to work by is this: On great Festivals, having given the note for the "O Lord open," etc., accompany the Responses throughout with Creed, and Lord's Prayer (slightly), and all Amens up to the third Collect. On ordinary Festivals, or in Festival seasons, accompany as before up to the end of the Creed, leaving the Lesser Litany and all that follows (that is to say, all the prayer part of the service) unaccompanied. On ordinary Sundays and week days when there is a choral service, let all the service-song be unaccompanied. (If thought well, the Apostles' Creed might be an exception to the rule, and be always accompanied, from the reasons given above.) This is a useful way of teaching the relative importance, and marking the gradations of Festivals and Festival seasons.

The Collects follow. The first of course change-Collects.

able with the season or day : the two last unvarying memorials, the first of the two at both Mattins and Evensong for peace ; the second at Mattins for grace and safety during the day (the old “ Prime ” Collect) ; at Evensong for aid against perils (the old Compline Collect).

The first Collect, “ of the day,” puts its mark on our present offices very prominently. Having lost the antiphons and other variable points which gave, so to speak, a colour to the service, our Collect is of first value to us ; indeed a mistake as to which Collect to use might change the whole character of the intention of that particular office. Moreover, we have fewer Collects to use ; all “ common ” Collects (*e.g.*, one which would apply, with change of name, to any martyr’s or confessor’s day) have been removed, so that as our use is restricted, our need of accuracy is increased.

Our accurate use of the Collects goes along with an accurate understanding of the rules which govern the occurrence and concurrence of days for which a special service of Collect, Epistle and Gospel is appointed. No order of rank has been given us in the Prayer Book Table of holy days ; we are naturally, therefore, thrown back upon ancient order, and the old English tabulation is very clear, and one easy to be worked by.

This tabulation and remarks upon its working will be found in the Appendix to this chapter, § v.

The Collect is primarily a portion of the service of the Holy Communion, and borrowed from that for use in the offices. It has been well remarked that as "it gives a distinctive tone to the Eucharistic service, striking the keynote of prayer for the particular occasion on which the sacrifice is offered," so "it extends this Eucharistic speciality into the other public services of the Church, linking these offices on to the chief service" (Blunt's *Annotated Prayer Book*). It is not merely a prayer. There is as much praise as prayer very frequently in a Collect. For this cause, and on account of the very important position they hold, it has been the custom for many centuries to chant the Collects, with certain inflections, so as to give them special dignity. This will be enlarged upon in the chapter upon the Holy Communion; suffice it to say here, that when the Collects are chanted in the offices (Mattins and Evensong) it would be to the same inflections as are used in the Communion service. At the same time it is hardly desirable that they should be so chanted, except at a "solemn" rendering of the office; in ordinary choral services monotoning would be sufficient.

With regard to the "Amens" of the Collects, they would be accompanied whenever the preceding Versicles, which lead up to them, are accompanied.

With the third Collect the office proper closes. It was the absolute end of the service up till our own revision of the Prayer Book (1662). At that revision the supplications which now close our office were added, and the Rubric, "In choirs and places where they sing, here followeth the anthem".

The
anthem
Rubric.

The history of this Rubric, and the act of worship it refers to, is most interesting. As early as 1559 (Elizabeth) an injunction had been put out to this effect: "For the comforting of such as delight in music it may be permitted that in the beginning or at the end of Common Prayer, either at morning or evening, there may be sung an hymn or such like song to the praise of Almighty God, in the best sort of melody and musick¹ that may be conveniently devised having respect that the sentence² of the hymn may be understood and perceived".

Eliza-
beth's in-
junction.

We may ask what called this injunction into existence? England at that time laid claim rightly to be a musical country. The Tudor family were essentially musical; Henry VIII. composed music,

¹ *I.e.*, harmony.

² *I.e.*, sense.

Elizabeth was a skilled performer. The English Prayer Book was devoid of hymns, whereas the old office books had been full of them. The antiphons to the Psalms and Canticles had gone. There was a want felt, on all sides. The Puritans had tried to meet it, both here and on the Continent, by putting the Psalms and Canticles into metre, and often insisting that the Canticles should be so sung, even in morning and evening prayer. Our own early metrical version of the Psalter was questionable poetry, compiled by one Sternhold, a groom of the bedchamber to Edward VI., of whom Playford, the editor of a popular English metrical Psalm book with tunes (1677), says, that he hoped "his piety was better than his poetry".

But more than this was wanted ; and with this ^{The} injunction of Elizabeth's as an encouragement, ^{anthem.} musicians of the day, Tallis and Purcell among the number, began to lay the foundation of the English "Anthem," a species of composition peculiar to our Church, and one of the most important in ecclesiastical music. Its position tells a story. The injunction speaks of its being sung at "the beginning or end of the Common Prayer". The beginning was then as now, the penitential part of the office : naturally not a suitable

place for a hymn of praise, such as an anthem usually would be. But the end of the service at that time (1559) was at the third Collect, a very appropriate place for a concluding sacred song. And this became, very shortly, its regular place, so that within a year or two after the injunction was published, Strype is able to chronicle that, in 1560, he went to hear a sermon preached by Barlow before the Queen, and adds: "His sermon ended at five o'clock, and presently after, her chapel went to Evensong, and service concluded, a good anthem was sung". When the revision of 1662 was made at the Restoration, and when the Church had sailed, after many storms, into calmer waters, it was natural enough that a definite and formal arrangement should come out of the past satisfactory experiment, and that our present Rubric should stereotype the anthem, as a part of the service, where practicable.

It is well to remember that it is only an old thing under a new guise. We find the word in our own form, "anthem," in the section of the preface to the Prayer Book headed "Concerning the Services of the Church," which was the original preface to the first Prayer Book of Edward VI. (1549). The inconvenience, in a

public service, of broken portions of Scripture is being spoken of, and the revisers are pressing for a more continuous use of it in the recitation of the Psalms, and reading of the Lessons. “For ^{Anti-phons.} this cause,” they say, “we cut off Anthems, Responds, Invitatories, and such like things as did break the continual course of the reading of the Scripture.” The word “anthem” here is equivalent to “antiphon,” which was a sentence of Holy Scripture (perhaps of the Psalm itself) repeated before and after the Canticles, and single Psalms, or groups of Psalms, in the Psalmody of the office, its meaning bearing very closely upon the teaching of the day. It varied, of course, incessantly. In itself, it is a most perfectly beautiful adjunct to the Psalmody, bringing the special force of the Scripture of the day to bear upon the Psalms sung, and so giving them a meaning and intention; “a lighting up,” special to the day or season.

Take for instance the antiphons for Whitsunday at Lauds, with its five Psalms, or groups of Psalms :—

1. When the day of Pentecost was fully come ^{Examples.} they were all with one accord in one place. Alleluia. (Said before and after Psalm xciii.)

2. The Spirit of the Lord filleth the world. Alleluia. (Before and after Psalm c.)

3. They were all filled with the Holy Ghost and began to speak. Alleluia. (Before and after Psalms lxiii. and lxvii. together.)

4. O ye wells and all that move in the waters, sing to God. Alleluia. (Before and after the *Benedicite*.)

5. The Apostles did speak with other tongues the wonderful works of God. Alleluia. (Before and after Psalms cxlviii., cxlix. and cl. together.)

Compare these antiphons with their Psalms, and it will be seen directly what a Pentecostal "lighting up" is given to them, and add, as a second instance, the antiphons (1) before and after the *Magnificat* on Easter Eve, and (2) before and after the *Benedictus* on Easter Day.

(1) In the end of the Sabbath, when it began to dawn towards the first day of the week, came Mary Magdalene, and the other Mary, to see the sepulchre. Alleluia.

(2) Very early in the morning, the first day of the week, they came into the sepulchre at the rising of the sun. Alleluia.

But in the arrangement of our Common Prayer, the one important point in the minds of our re-

visers was to make the offices, at all costs, such as could be easily entered into and followed by the people at large ; and the whole system of Psalm antiphons was monastic, in use, rather than congregational.

There was also another use of antiphons in the old offices of Lauds and Vespers which must not be passed by. At those two offices the Collect of the day closed the service. But if there was a “ memorial ” to be added (*i.e.*, the remembrance of some other Feast, or of a season) the form it took was that of (1) the antiphon, proper to the *Benedictus* or *Magnificat* of the day memorialised, (2) a Verse and Response, and (3) its Collect. For example, on St. Thomas’ Day, the memorial of Advent was made at Vespers, after the Collect of St. Thomas, thus :—

Ant. O King of the Gentiles, and their desire, the Corner-stone, who madest both one : come and save man, whom Thou hast made out of the dust of the earth.

V. Drop down ye heavens from above.

R. And let the skies pour down righteousness ; let the earth open, and let them bring forth salvation.

. Collect of Advent.

There was sometimes more than one "memorial" thus said after the Collect of the day.

For the same reason as in the Psalms, *viz.*, to obtain a more simple continuity of service, these other forms of antiphons, Collect antiphons, were omitted.

But we can see what was lost by the general omission of antiphons, just the sung portions of Scripture, or *précis* of Scripture, which pointed the whole service and gave it its colouring, its lighting up, with regard to the Festival or day or season being observed, or even memorialised.

We can realise, then, how readily those who had understood and valued this particular point in the old offices hailed the suggestion and the permission of Elizabeth's injunction. Here was a new way, though in the old position, of giving a special impress to the particular Feast or Holy Day. Instead of a number of antiphons, here was one final antiphon, not now merely as a memorial, but as a summing up of the office in a great act of praise, bringing the special intention required to bear upon the office, struck first by the Collect of the day and consummated in this new "anthem".

From this short sketch of the history of the

antiphon merging into the "anthem," we can realise how careful a precentor should be in the care he should exercise in the choice of suitable anthems for the days of the year on which they are to be used. A careful overlooking of the service of the day in the Prayer Book, Gospel, Epistle, Collect, Proper Psalms, Proper Lessons, is the first thing; a glance at the ancient antiphons of the day, where possible, is also very helpful; draw out the "spirit" of the day, and then choose. It is like preparing for a sermon—and the anthem *is* the musical sermon of the day. The exact contrary of such a careful investigation was arrived at by the choice of "The Lord descended from above" as an anthem for Ascension Day; or, "The Lamentation of a Sinner" as a hymn for the Sunday in Octave of Christmas (because it was the last Sunday in the year!).¹ With this literary care must be joined the need of choosing music which will suit the capabilities of the choir, and then a fitting act of praise will be rendered to God, and an acceptable and intelligent act of worship for the congregation. It is an unworthy thing to say, as is sometimes said, that an anthem is only

Choice of
anthem.

¹ Facts.

an opportunity for a choir to show off, and so to cast a slur upon this important part of choral worship. It is really the summing up of all that is gone before, a sort of final "Grace" or doxology to our worship of word, and we may reverently say that God looks for it. It requires care and diligent, patient work on the part of those who render it. Instead of a "show off," it is all the better act of praise, because it has cost something in the teaching and the learning. It is well to remember that

Points in
choice.

1. The study of an anthem is not merely a matter of getting the notes correctly to the words. The point which Elizabeth's injunction mentions is not to be lost sight of, "having respect that the sentence may be understood and perceived". What it has to say must be kept in mind, and the expressions, carefully noted and given, will not only be giving a correct rendering, musically, but a right interpretation to the "sentence" of the words.

2. The words themselves require care in their pronouncing that those listening may know as far as possible what the "sentence" is, which the words and music together teach.

3. An anthem is indeed (as has been said) a

musical sermon, in the preaching of which every member of the choir is taking a part, and the more carefully, reverently, and clearly each does his part, the more directly will it come home to the hearts of those who listen. (I have known people, poor people too, moved in a striking way, even to tears, by the careful rendering of an anthem.) It can, with care, be made extraordinarily valuable in a teaching point of view. As an instance, the last chorus of Sir John Stainer's cantata, "St. Mary Magdalene," on Easter Day. After the glorious burst of praise, of which the bulk of the chorus is composed, with the tender references (both in words and music) to the sacred wounds of the Passion, the whole is concluded by the bass solo passage, "If ye then be risen with Christ," etc. This remarkable utterance, so unexpected, comes in with a force of teaching all its own on the "day of days". Remembering that the anthem is not a part of the service in which the congregation are expected to take a vocal part (any more than they would in the Lessons), it is valuable sometimes, where it can be done, to impress the teaching of the anthem by, so to speak, a correlative hymn chosen in connection with it. For example, if on the second Sunday after

How to accentuate the teaching of an anthem.

Easter the anthem has been "The Lord is my Shepherd," the hymn in the service may suitably be "The King of Love my Shepherd is". It is not a repetition, it is putting into the people's mouths a response, and a useful response, to what they have just heard, pressing home the valuable teaching of the 23rd Psalm. Many instances such as this may be found and brought valuably into use.

At the close of this chapter will be found a specimen list of anthems, not, of course, exhaustive, but just to show the line in which a choice may be directed.

It is worth a great deal of pains to make the anthem instructive, and as it is a point of the service peculiar to our own Church, we must prize it, and value it as it demands.

Third
Part :
Supplica-
tions.

Third Part : The Supplications.—The third part of the office concludes with the supplications, added, as has been stated, in 1662. The short history of their addition is interesting. For some strange reason the Puritans at the Savoy Conference took great exception to the Litany. They wished it combined into one or more long prayers. The bishops naturally refused, but with a courteous readiness to meet their opponents' wishes, the three standing prayers, for Sovereign,

Royal Family, and Clergy and Congregations, and the set of occasional prayers and thanksgivings, were arranged for use at the close of Mattins and Evensong. This set of supplications, brought to a striking conclusion by the entreaty to our Lord, as God (Prayer of St. Chrysostom), to receive our prayers, with the final "Grace," is a supplementary to the Divine office of real value as a daily fulfilment of the duty of intercession. The office proper being over with the anthem, the Amens to these prayers would be best unaccompanied always ; it is of course a part of the service entirely precatory, [except perhaps in the case of the Thanksgivings, but as they are appointed to be said in this part of the service, they come under its general name of "the Prayers," and are Thanksgiving prayers. With regard to the "General Thanksgiving," it might be stated here that the ^{General} ^{Thanks-} ^{giving.} curious custom which has of late years crept in with regard to this splendid prayer, *viz.*, that of saying it "by the whole congregation," seems to have arisen from confusing its name with that of the "General Confession," whereas the General Thanksgiving is so called merely to distinguish it from the Special Thanksgivings which follow. Though it is a matter of small moment, yet there

“All conditions of men.”

certainly is no precedent for its having been so said when first introduced in 1662. It might be added that the writer of the prayer for “All conditions of men” intended it for use, as its heading states, “when the Litany is not appointed to be used,” and is therefore a prayer for use at Mattins only. Wheatly (*On the Common Prayer*) states that “it is a tradition at St. John’s in Cambridge that Bishop Gunning, who was for some time master there, was the author, and that in his time it was the practice of the college not to read it in the afternoon”.]

The “Prayer of St. Chrysostom” is evidently intended as a conclusion to supplication; its position here and at the close of the Litany shows this. It is not therefore to be used (as the “Grace” alone can be) as an ending to any form of service which does not necessarily close with supplication (*e.g.*, when the service ends on a Litany day with the third Collect).

There is no precedent in the old services that the “Grace of our Lord” should be chanted with inflections, as it did not occur in them in the form of a doxology, only as a chapter on Sundays after Trinity, in Terce (third hour); but there is no reason against its being so treated.

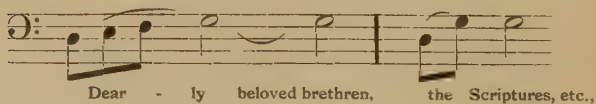
APPENDIX TO CHAPTER II.

§ 1. *Accurate monotoning* is of first importance in the rendering of the Daily Office. The Confession, Lord's Prayer (twice) and Creed are important portions of the service, each in its place, and to hear a choir reciting these carelessly, dropping in pitch, and in a hurried manner, as if it did not matter how they were said, is both distressing and irreverent. Good monotoning should not be too loud, the sentences should be kept distinct, the note given by the officiant at the beginning carefully taken, and the pitch can rarely be lost if all will think of the *major 3rd above* the note on which they are reciting. For instance, if the officiant takes F, let the choir keep in mind A natural, or G, B natural. In practising, the choirmaster may strike the major 3rd now and again to show the choir how it pulls them up if inclined to flatten. It is well to repeat the words from the book, even though, of course, known by heart ; it fixes the attention, which considerably helps in keeping the pitch.

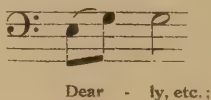
It is advisable always to take a low note for the Confession, and not too high a note for the Lord's Prayer and the Creed, if the congregation

are to join comfortably. They cannot keep up with the choir if any note higher than A is taken.

Monotoning should be smooth, not accentuated beyond the natural length or shortness of a syllable. Strong accentuations are very much out of place. It should carefully be remembered to have the mouth prepared for the opening of sentences, especially those beginning with a vowel. If the *lips* are opened at the moment of pronouncing the syllable, the curious effect (and somewhat startling statement) of "N-O Lord, open Thou our lips," or even, "MN-O Lord," etc., will be distinctly heard, as also "MN-Our Father". This is important. Another point to be careful about is to start the *note* (as well as the syllable) correctly. Pitch firmly on the note, otherwise there is an inclination to slur to the note, beginning from the fourth or even the fifth below. One has often heard, quite distinctly,



or to a less degree,



the effect, of course, being unpleasant and worrying.

If a choir has dropped, and there is reason to raise the note again, an officiant may sharpen a little in (for instance) the Absolution, or even a Versicle, and so save the bad effect of suddenly changing his note.

False accentuation and miscalling of syllables (more often a clerical than a choral fault) must not be passed over without a word of caution. Frequently “Endue Thy Ministers,” etc., can be heard (a faulty accent, which should properly come on “**M**inisters with **r**ighteousness”); not seldom “Almighty Godfather of all mercies” (here is a lack of accent and of proper breath—Almighty God **¶** **F**ather, etc.). Trinerty, Unerty, Berlieve, are uncomfortable pronouncements. False accentuation, etc.

Seeing that the “Divine Office” is Man’s daily offering to God as the high priest of Creation, and is therefore continually on our lips, whether said or sung, and thus is more familiar than other parts of our public worship, just for this reason it wants all the more watchfulness and care for its right rendering, even in small matters.

§ 11. *Choice of Chants* is a matter of importance. Chants.
(a) Anglican chants are as a rule musical epigrams, and though they could be regarded as a form of hymn tune in “Sevens” metre (and can so, very

effectively, be used for metrical Litanies), yet they have their own place as music with which to recite the Psalmody of the Church. They are—whether in double or single form—an offspring of the needs of the *English* Psalter, and are peculiarly adaptable to the English language. This is not always remembered by those who hastily condemn this newer and perfectly legitimate form of Psalm-song. This can be tested at once by trying to sing an Anglican double chant to a few verses of the Latin Psalter, and then the same verses in English. In choosing Anglican chants, in addition to the obvious importance of the chant being akin, in its musical character, to the sentiment of the Psalm, those with high treble reciting notes should be avoided as far as possible, especially in chants sung to the Canticles; those with diatonic harmonies are preferable to those with decidedly chromatic harmonies, and those with the notes of the melody moving in close intervals to those which have long jumps from low to high notes. (Lawes, for instance, is a dangerous chant, and requires very neat vocalising.) The more epigrammatic a chant is, the more interesting will it be to sing.

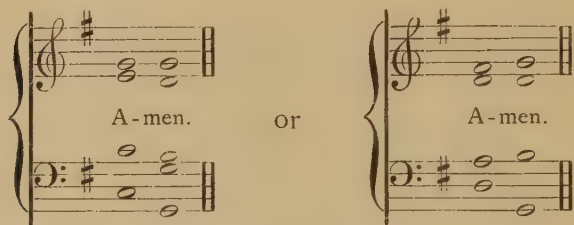
There are many fine bits of music, called chants, but the question is, will they bear repeating, that is to say, will a chant *go on* singing well through thirty, forty or fifty verses? There are many

good collections of chants now to be obtained, but one hard and fast rule for all choirs cannot be insisted on. A precentor must use his discretion.

(*b*) Gregorian tones have various forms ; almost every Continental diocese has a few variations, like dialects in language. It would be out of place here to recommend any particular arrangement of the Psalter either for Anglican or Gregorian chanting : there are several in existence, and a precentor or choirmaster must make his choice. But it may be said generally that, as a rule, better chanting is obtained where the words are not allied to notes, as is the case in some Gregorian Psalters ; it leaves the recitation more free and unhampered, and also gives opportunity for greater variety of chants. It requires perhaps a little more trouble in the outset, but in the end it is certainly a gain.

§ III. It has been said that the excellence of a *Amens*. choir can easily be discerned by the way it sings its “ *Amens* ”. This means that the care given to the smaller details of the service is as great as that given to the more important parts. Of course this should be so. And in the matter of “ *Amens* ” (the Response most frequently made), it is well to insist on their being prompt, not drawled, each syllable about the same length, and each of the two chords struck together. Some

use the "Authentic," some the "Plagal" cadence for Amens, *viz.* :—



They are both to be found in Tallis's setting (with more elaborate harmony). It should be made a matter of honour that every one should join in the Amen, and not leave it for next-door neighbours to do.

With respect to fancy settings of Amens, their use should be very much restricted, and only under certain circumstances.

Sir John Stainer's beautiful "Sevenfold Amen" is well-known, and though now published, was originally a special "use" at St. Paul's Cathedral for the great "Amen" after the Consecration in the Communion service. Its extreme delicacy of writing requires equal delicacy in singing, and should not be ventured on rashly. It has, however, set the fashion, and a good one, of having a setting for that particular "Amen," different from all others. This will be discussed in its place. As to the offices, a slightly lengthened "Amen"

may fittingly be adopted after “the Grace” if wished.

§ IV. POSITION OF OFFICIANT FOR THE VERSICLES AND COLLECTS.

Rubric at Mattins.

Then the priest standing up shall say:—

O Lord, show Thy mercy, etc. .

Then shall follow three Collects; the first of the day, which shall be the same that is appointed at the Communion; the second, for Peace; the third, for Grace to live well; and the two last Collects shall never alter, but daily be said at morning prayer throughout the year, as followeth; all kneeling.

Rubric at Evensong.

Then the priest standing up shall say:—

O Lord, show Thy mercy, etc.

Then shall follow three Collects; the first of the day; the second for Peace; the third for Aid against all Perils; as hereafter followeth, which two last Collects shall be daily said at evening prayer without alteration.

The history of the change of position is interesting, and has thus been summarised:—

“In pre-Reformation times the *Preces FERIALES* (Prayers, Verses and Responses on ordinary days), which preceded the Collect for the day, commenced with the Lesser Litany and the

Lord's Prayer, followed by ten Versicles with Responses—the 51st Psalm—and four more Versicles with Responses. These Suffrages evidently suggested the six in our English Prayer Book, which are free translations of some of the old ones. The last four following the 51st Psalm had this Rubric before them : ‘Finito psalmo solus Sacerdos erigat se et ad gradum chori accedat scilicet ad matutinas et ad vesperas, tunc dicendo hos versus,’ *viz.*, the four introductory to the Collect, which immediately followed them.

“In 1549, under the First Book of Edward VI., all knelt down immediately after *Benedictus* and said *Kyrie*, Creed, Lord's Prayer and the Suffrages we still use, minister and people all kneeling throughout. Before the Collect was a Rubric directing ‘the priest’ to stand up to say it.

“In 1552 the Creed was ordered to be said after the Canticle, before the people knelt down. Then followed the *Kyrie*, Lord's Prayer and Suffrages as in 1549, but the Rubric, which we still have, was inserted ordering the minister to stand up before the Suffrages instead of immediately before the Collect.

“No alteration was made in this matter in the books of Elizabeth in 1559, or of James in 1604, or in the Scotch Liturgy in 1637. Thus during the 110 years from 1552 to 1662 the order was for the Collects to be said by the priest standing in accordance with immemorial custom. Had it been intended to alter this immemorial custom we should surely have had some express direction, *in the evening service as well as at Mattins*, ordering the minister to kneel down again. Instead of this we find that in the Rubric of 1662 (our present Rubric), specifying the Collects to be said at Mattins, the words ‘all kneeling’ have been added without any similar words appearing in the corresponding Rubric in the evening service. Is it not reasonable to assume that the people having been taught

during Cromwell's time to sit during prayers these two words simply emphasise the duty of the people to kneel in prayer? At all events, the same words in the Communion service, in the Rubric which follows the Prayer of Consecration, clearly do not include the minister, as he could not distribute the Communion on his knees. So again in the Confirmation service it seems unlikely that the expression 'all kneeling down' in the Rubric preceding the final prayers can be meant to include the bishop, because there is no direction for him to rise before giving the blessing, which there would surely have been if we may judge by the analogy of the Confession and Absolution at Mattins and Evensong.

"To sum up briefly :—

"1. In pre-Reformation times, when Suffrages were to be said before the Collect, the officiating priest said the last four *and* the Collect standing.

"2. In 1549 the priest said only the Collect standing.

"3. In 1552 he said six Suffrages *and* the Collect standing, which practice continued till the death of Charles I. and the compulsory disuse of the Book of Common Prayer.

"4. In 1662, after the Restoration, the words 'all kneeling' were added to the Rubric specifying what Collects were to be said at Mattins. No similar words appear in the evening service, yet the somewhat casual addition of these two words has been taken as sufficient to alter the practice of the Church of England from time immemorial.

"5. If the Rubric in the morning service by a strict legal interpretation, regardless of history, be held to require the minister to kneel, an equally strict interpretation of the Rubrics in the evening service would require him to stand, while saying the Collects."¹

¹[NOTE.—The above statement, which I have been allowed to reproduce by the writer, puts as clearly as can be put the argu-

§ V. THE USE OF THE COLLECTS.

All Holy Days, whether Feast Days, Sundays or Ferias, are divided, in the old English order (Sarum), into Principal, Greater, Lesser and Inferior. The following table gives this order. Black Letter Days, mentioned in the Prayer Book Calendar, are added in italics :—

FEASTS.	SUNDAYS.	FERIAS.
I. PRINCIPAL.	I. PRINCIPAL.	I. PRINCIPAL.
Christmas Day, ¹ Epiphany, ¹ Easter Day, ¹ Ascension Day, ¹ Whitsunday, ¹ Dedication of a Church ¹ (<i>i.e.</i> , the Anniversary of its Consecration), Feast of the Patron of a Church (its Name Day).	Advent Sunday, Passion Sunday, Palm Sunday.	Ash Wednesday, Maundy Thursday, Good Friday, Holy Saturday, the Vigils of Christmas and Whitsun.

ment for the officiant retaining the “immemorial” position at the Collects. One further point may be added. The Collect, as has been said, being brought into the offices from the Eucharist, “extends this Eucharistic speciality into the other public services of the Church”. Naturally, therefore, the position in which the Collect is said in the Eucharist (standing) would be the position in which it should be said in the office. A change of position would be an inconsistency without any adequate reason.]

¹ Having Octaves.

2. GREATER.

Trinity Sunday,
Purification, All
Saints, *Visitation*
B.V.M. (2nd July),
Feast of the Holy
Name (7th August),
Nativity B.V.M.
(8th September).

2. GREATER.

Second, third and
fourth Sundays in
Advent. All Sun-
days from Septua-
gesima inclusive to
fourth Sunday in
Lent.

2. GREATER.

All week days
from Monday after
Passion Sunday until
Wednesday in Holy
Week inclusive.

3. LESSER.

St. Stephen, St.
John, SS. Inno-
cents, Circumcision,
Monday and Tues-
day after EASTER
and after WHITSUN,
Low Sunday, An-
nunciation, Nativity
of St. John Baptist,
St. Peter, *Invention*
(3rd May), and *Ex-
altation* (14th Sep-
tember), *of the Cross*;
Transfiguration (6th
August), *Conception*
B.V.M. (8th De-
cember).

3. LESSER.

Fifth Sunday after
Easter (Rogation
Sunday).

3. LESSER.

All week days
from Thursday after
Ash Wednesday till
Saturday before
Passion Sunday in-
clusive. The Roga-
tion Days. The
week days from
16th December up
to Christmas Eve.

4. INFERIOR.

SS. Andrew, Thomas, Matthias, Mark, Philip and James, James (the Great), Bartholomew, Matthew, Luke, Simon and Jude, Michael and all Angels. *Gregory* (12th March); *Ambrose* (4th April); *George* (23rd April); *Augustine of England* (26th May); *Augustine of Hippo* (28th August); *Ferome* (30th September); *Translation of St. Edward* (13th October). All other Feasts than these were reckoned under the name of SIMPLES. The Conversion of St. Paul and St. Barnabas were of these, but they would now, in our Prayer Book Calendar, naturally rank with the Feasts of the other Apostles as INFERIORS.

4. INFERIOR.

Sundays after the Octave of Epiphany, until the end of Epiphany season.
All Sundays after Trinity.

4. INFERIOR.

All week days in Advent till 15th December inclusive.

With this list before us, and a few rules, we need never be at any great loss what Collect or Collects to use where difficulties arise.

In this matter two terms are of consequence : the *Observance* of a Holy Day ; the *Memorial* of a Holy Day. The Observance is the actual keeping of the Feast, Sunday, or Feria, by the use of its Collect, Epistle, Gospel, and Offices (with proper Lessons, etc.). The Memorial is the remembrance of a day or season not actually being observed, by using its Collect in the second place, after the Collect of the Observance [*e.g.*, on 2nd Sunday in Advent the observance is of the Sunday, and the Advent Sunday Collect said in the second place is the memorial of the Season of Advent].

1. The first difficulty is to decide, when two Holy Days fall on the same day, which of the two is to be observed, and which to be memorialised, or omitted, as is sometimes the case.

2. The second difficulty arises in forgetfulness of the fact that all Ferias (week days) other than those which have a special service, have no observance of their own now in our Prayer Book. The Collect, Epistle and Gospel of the preceding Sunday “ serves ” for them.

3. The third difficulty is one as to Octaves. All Octaves are observed in honour of the great

day with which they begin, and the service (Collect, Epistle and Gospel) of that day is the service of the other seven days, unless a Festival or Sunday which has its own individual observance comes into the Octave.

With regard to (1) : All "Principals," whether Festival, Sunday or Feria, are observed absolutely, with their own service ONLY. On a Principal *Feast* no memorial has ever been allowed throughout the day (except in the case of Christmas. At the Evensong of Christmas Day St. Stephen's Collect is said in second place as a memorial of St. Stephen's Eve).

An instance would be that of Easter Day falling on 25th April. No notice whatever may be taken of St. Mark throughout the day ; or Whitsunday falling on 11th June, no notice may be taken of St. Barnabas.

On a Principal *Sunday* no notice may be taken of any Feast falling on that day, *e.g.*, if Passion or Palm Sunday were on 25th March, and Advent Sunday on 30th November, no notice may be taken of the Annunciation or St. Andrew respectively. In old days the Feast would have been transferred. The observance is wholly of the Principal. Nevertheless, if in these instances the Feast occurred on the Monday (or is transferred to the Monday), the Evensong of the

Principal Sunday would give way, and the first Evensong of the Festival be observed with memorial of the Sunday.

On a "Principal *Feria*" no memorial is allowed, *e.g.*, if Ash Wednesday and St. Matthias happened to fall on the same day, the service is wholly of Ash Wednesday throughout the day, no notice whatever is taken of St. Matthias or any portion of its service (*e.g.*, the Athanasian Creed is not said, not being a portion of the Ash Wednesday service). Nor if St. Matthias fell on the next day would any notice of its eve be taken on Ash Wednesday evening.

All "Greater" are observed in full. But with regard to Greater *Feasts*, if a Lesser or Inferior Feast falls on the same day, *e.g.*, St. Barnabas on Trinity, it may be memorialised, if it is not transferred.

With regard to Greater *Sundays* they give way to a Greater Feast, *e.g.*, LXX Sunday gives way (in the English use) to the Purification, and the observance is of the Feast, and the Sunday is memorialised, *i.e.*, LXX Collect is said in second place throughout the day.¹ But they do not give way to Lesser or Inferior Feasts, *e.g.*, the observance would be entirely of Septuagesima if it fell on 25th January, and St. Paul would be omitted or, at most, only memorialised.

¹ Similarly, *Sexagesima*.

“ Lesser and Inferior ” Feasts are of much the same rank, and rarely clash, except perhaps in the case of Monday and Tuesday in Easter and in Whitsun week with St. Mark and St. Barnabas respectively. In that case the “ Lesser ” Feast, the Monday or the Tuesday, takes precedence of the “ Inferior ” Feast. In addition to this there is an old rule that in the Octaves of Easter and Whitsun no Feast (external to those two seasons) can be celebrated. For both reasons therefore the observance would be of the Monday or Tuesday in the Octave (for which we have proper Epistle and Gospel with the Collect of the Principal, and proper Lessons in full), and the Inferior Feast would be omitted.

In the English use a great prominence has always been attached to the first Evensong of a Feast, *i.e.*, the Evensong on the eve, a prominence which the Prayer Book carefully carries on. Therefore it is that in the case of one Feast following another, if they are of similar rank, the first Evensong of the second Feast overrides the second Evensong of the first Feast. This applies often in the case of the Black Letter Festivals, where they are taken notice of, and applies also occasionally where a Red Letter Feast follows a Sunday. Even Principal Sundays give way, as has been stated, and certainly all Sundays of a lesser degree.

The Inferior *Sundays* give way to any Feast, and the service is wholly of the Feast. There is no memorial to be made of the Sunday. [In our use this is particularly to be noticed, because we return to the Sunday and its Collect, Epistle, and Gospel on the Monday and for the rest of the week, so the Sunday service has full use. By attempting to mix up the Inferior Sunday with the Festival, we lose in part the observance of the Festival, puzzle the congregation, and go contrary to the universal rule of ancient precedent, which the Prayer Book preserves. We have comparatively a small number of Feasts provided with "proper" services, therefore their observance should have special care and prominence given to them.]

The Principal Ferias have been spoken of. One further point is to be noticed. A Feast might chance to fall on the Great Vigil of Whitsun, and the old order is "if any Feast fall on this Vigil no notice is taken of the Feast, either before or after, or by memorial". Any important Feast was to be transferred. St. Barnabas is the only Red Letter Feast which could now fall on the Vigil of Whitsun. With regard to 2 (p. 77), the Greater and Lesser Ferias give way (in English use) to Feast days, but it is a question whether they should not be memorialised. In old days, the Greater Ferias,

of course, and the Lesser Ferias in Lent, had their own proper Collect, Epistle and Gospel. They now take the preceding Sunday office as their own, and if a Festival falls on these days, being Holy Days in their own right, they should be memorialised by their own Collect, *viz.*, that of the Sunday. For instance, on the Annunciation, the order of Collects may be : 1, Annunciation ; 2, Preceding Sunday (as memorial of the Greater or Lesser Feria) ; 3, Ash Wednesday Collect (memorial of Penitents).

This is the only case where a Sunday Collect would be said on a Feast falling in the week.

Also (as to 2), it has been shown that an Inferior Sunday gives way entirely to any Festival, and should not be even memorialised ; much more is it wrong to memorialise an ordinary week day on a Festival. It is entirely spoiling the important observance of the Feast by adding the Collect of the week in the second place. One has heard this done, *e.g.*, on Michaelmas Day falling in the week, the Collect of the preceding Sunday said after the Michaelmas Collect. It has no meaning, and is wholly out of place, besides being contrary to all Liturgical rule. An ordinary Feria being (by its very name) a vacant day, has no observance, except a borrowed one, which entirely gives way to any Feast occupying that day.

With regard to 3, the Octaves are so many days following a great Feast day, to carry on the dignity and worship of that day, and the service proper of that day is extended, of course, throughout the Octave. There is no question about this when the day itself falls on a Sunday like Easter and Whitsun. After Monday and Tuesday, the Collect, Epistle, and Gospel of Easter Day continue for the week ; the Octave day, Low Sunday, is a Feast in its own right (a Lesser) and has its own observance. Similarly Trinity Sunday (a Greater Feast) after the Whitsun week. But when we come to Principals falling in the week, as Christmas and the Epiphany usually do, and Ascension Day always does, there is a little inconsistency which is allowed sometimes to come in and spoil the due observance of the great Octave.

Take Ascension Day. On Friday and Saturday following, all probably use the Collect (and Epistle and Gospel) of Ascension Day quite rightly. Sunday in the Octave is a Feast in the Octave and has its own observance, with memorial of Ascension, *i.e.*, using (1) the Sunday Collect (with its Epistle and Gospel), and (2) Ascension Day. But when Monday and the other days of the Octave come, up to Thursday inclusive, occasionally one hears the *Sunday* Collect used for those days, days which are in the Octave of the *Ascension*,

not of Sunday. With the proper preface of Ascension ordered to be continued it is evident that the mind of the Church is that the Collect, Epistle, and Gospel of *Ascension Day* should be returned to, after the incidental Feast of the Sunday is over, and so the proper observance of the Ascension Octave be preserved intact throughout. It is true that the Sunday Collect has to do with the Ascension intention, but it is not *the* Collect of the Ascension Festival, and the Epistle and Gospel have nothing whatever to do with the Ascension Scripture. Similarly at Christmas ; though as the Sunday in the Octave Collect is identical with Christmas Day, the mistake is not so apparent in the latter part of the week if there is still a day or two of the Octave to run. The Epistle and Gospel would rightly be, on those days, the Epistle and Gospel of Christmas Day. The same rule would apply to the Feast of the Epiphany—the Sunday (first after Epiphany) being an incidental Feast day in the Octave. And, similarly, at the Feast of the Dedication when the “proper” Collect, Epistle and Gospel is allowed to be used, (as it is by some of our Bishops) see App. § VII.

This careful usage of the Collect and Scripture in the great Octaves is of real value in the teaching which the Octave is intended to give, and keeps the services together as a homogeneous whole,

instead of breaking the Octave into pieces ; and it is the rule of ancient precedent, as well as the rule of common sense. The Prayer Book order “ that the Collect, Epistle and Gospel appointed for the Sunday shall serve all the week after ” is not hard and fast. “ Shall serve ” is a well-known liturgical expression, meaning, shall do duty for so-and-so, unless there is anything in the way. It is well to notice that the order of the seasons breaks this rule before the Christian year is five weeks old. Supposing Christmas Day to be on a Monday, Tuesday, Wednesday and Thursday of the week would be occupied by the three Festivals ; then on Friday, if that rule is a hard and fast one, we must return to the fourth Sunday in Advent, at least for the Epistle and Gospel, a manifest absurdity. And, similarly, if the Epiphany comes on the Friday of the first week in January, we should have to go back to the preceding Sunday for Collect, Epistle and Gospel to use on Saturday, 7th January. That would be the service of the Circumcision ; again, a manifest absurdity. And in this case there is no half-order to guide us, as in the case of the Christmas Collect.¹

¹ [NOTE. — Where Black Letter Feasts are noticed, the lack of Collect, Epistle and Gospel obliges us to let the office of the week do duty. Some bishops have allowed the service of All Saints’ Day to be used as a “ Common ” for Black Letter *Saints’*

§ VI. This list of anthems, suitable for the seasons, is in graduated scale, as far as possible : the first mentioned being the most easy.

- Advent. Enter not into judgment.—*Attwood*.
 The night is far spent.—*Montem Smith*.
 Sleepers, wake.—*Mendelssohn*.
 Thou Judge of quick and dead.—*Wesley*.
 Dies Iræ.—*Mozart*.
- Christmas. Behold, I bring you good tidings.—*Goss*.
 Let us now go.—*Hopkins*.
 The grace of God.—*Barnby*.
 Come and thank Him (Christmas Oratorio).—
Bach.
- Epiphany. Arise, shine.—*Elvey*.
 From the rising.—*Ouseley*.
 Lo star-led chiefs.—*Crotch*.
 Then shall a star (Christus).—*Mendelssohn*.
 Ye nations (Hymn of Praise).—*Mendelssohn*.
- Septuagesima. Comfort, O Lord, the soul of Thy servant.—
Crotch.
 Teach me, O Lord.—*Attwood*.
 Lead, kindly Light.—*Stainer*.
- Lent. Turn Thy face.—*Attwood*.
 Call to remembrance.
 Lord, for Thy tender mercies' sake. } *Farrant*.
 Wash me thoroughly.—*Wesley*.
 Save me, O God.—*Jekyll*.
 I wrestle and pray.—*Bach*.

days. But this will not, of course, touch such days as the Transfiguration or the Feasts of the Cross, or the Nativity B.V.M.]

- Passion-tide. O Saviour of the World.—*Goss*.
Behold the Lamb (Messiah).—*Handel*.
O day of penitence.—*Gounod*.
- Easter. Christ our Passover.—*Goss*.
Why seek ye?—*Hopkins*.
The strife is o'er.—*Hodson*.
Blessed be the God and Father.—*Wesley*.
Magdalena (last chorus of St. Mary Magdalene).
—*Stainer*.
O God, when Thou appearest.—*Mozart*.
The Lord is my Shepherd.—*Smart*.
Selected choruses from Messiah, Last Judgment,
Song of Miriam, Israel in Egypt.
- Ascension. God is gone up.—*Croft*.
O risen Lord.—*Barnby*.
Lift up your heads (Messiah).—*Handel*.
The King shall rejoice.—*Hodson*.
Thou art the King of glory (Dettingen *Te Deum*).—*Handel*.
- Whitsun. If ye love Me.—*Tallis*.
Come, Holy Ghost.—*Attwood, and Palestrina*.
O Holy Ghost.—*Macfarren*.
Behold God the Lord (Elijah).—*Mendelssohn*.
Whosoever drinketh, Therefore with joy.
(Woman of Samaria).—*Sterndale Bennett*.
- Trinity. Holy, Holy, Holy (Last Judgment).—*Spohr*.
I saw the Lord.—*Stainer*.
To Thee Cherubim (Dettingen *Te Deum*).—
Handel.
Holy, Holy, Holy (Naaman).—*Costa*.

This is just a sketch of anthems and choruses suitable for the seasons, as a go-by, for parochial

choirs, not, of course, as a complete list, but as showing the style of music which would be effective and instructive. Purposely, any which might be classed under "Chamber Music" have been omitted as not so suitable for *parochial* services; the enclosed Cathedral choir is the proper home of that style of anthem.

§ VII. Proper Collect, Epistle, and Gospel for a Dedication Festival :—

"O God, who year by year dost bring us in safety to the offering of the Sacred Mysteries in this Thy holy Temple : vouchsafe to hear the prayers of Thy people, and grant Thy merciful benediction to all who seek it in this holy place, through Jesus Christ our Lord, who liveth and reigneth with Thee and the Holy Ghost, ever one God, world without end. *Amen.*"

For the Epistle—Rev. xxi. 2, I, John . . . 5, all things new.

The Holy Gospel—St. Luke xix. 1, Jesus entered . . . 10, which was lost. (*Another translation of the Collect is to be found in the "Priest to the Altar".*)

CHAPTER III.

THE LITANY.

THIS magnificent item in the supplicatory part of our public worship demands a separate consideration. Its name is striking : Litany, in Greek, *Litaneia*, the Supplication ; and so its Rubric calls it “ The Litany or General Supplication ”.

Without going too far into the historical origin of this form of worship, it is certain that it arose from the necessity of having in the Church some lengthened form of intercession and supplication, something more of the character of Suffrages than a prayer, and capable of being used in procession in the event of solemn out-of-door supplications ; and the purpose of Mamertus, Bishop of Vienne, when that city was troubled with earthquakes in A.D. 467, to perform a solemn Rogation on behalf of his city, was probably the starting-point of the definite use of what we now understand by a Litany. This Rogation took place on the three

days before Ascension Day, and began for the Church the idea of the Rogation Days, for the "entreaties made at Vienne became a model for imitation" (Blunt's *Annotated Prayer Book*). At any rate, fifty years later, St. Cæsarius of Arles, in his homily, *De Letania*, speaks of the Rogation Days as "regularly observed by the Church throughout the world". This leads us on to the very interesting fact that on their approach to King Ethelbert, on a Rogation Day in A.D. 597, St. Augustine and his companions were chanting a Litany of such a kind as stands in our Prayer Book now. It is, therefore, a form of service closely connected with our earliest Anglo-Saxon experiences in the Christian Faith.

From a literary point of view the Litany has been quoted again and again as a very high type of beautiful English; and from a musical point of view there is no similar form of supplication in the Western Church more admirably suited for musical rendering. It is far in advance of the ordinary Litanies of the Saints to be heard in any Continental Cathedral, and it has the unique position of being the first complete service performed in the English tongue, *viz.*, in 1544. It is ordered "to be sung or said after Morning

Prayer upon Sundays, Wednesdays and Fridays, and at other times when it shall be commanded by the Ordinary”.

It has always been attached, in its non-processional use, to the service of the Holy Communion. Edward VI.'s Injunction in 1547 ordered it to be sung before “High Mass”. Elizabeth's Injunction in 1559 continued this order, that it should be sung before Holy Communion. (And she also restored the singing of the Litany in procession on the Rogation Days.)

In its first official order in the Prayer Book of 1549 it was appointed for Wednesdays and Fridays only, with a Celebration, or at least the first portion of the Communion service, to follow. The Prayer Book of 1552 introduced the Sunday use of it, and that has been retained throughout. The Rubric of our own Prayer Book gives its fuller title of “General Supplication,” and adds the order, “After Morning Prayer”. This gives a use somewhat more free than before, and it has gradually become the custom to use it as an independent service—its original intention.

These various changes help to mark a distinction in its use which may be taken into account in its musical rendering.

(a) Its ordinary use in the course of the morning service.

(b) Its more solemn use as an immediate introduction to the Holy Communion, without Mattins. (It is so used in some of our Cathedrals and Parish Churches.)

(c) Its processional use.

(d) Its use as an independent service.

(a) As to the first, remembering that the length of service is a consideration, the simplest form of chant is the most appropriate, as given by Merbecke, and continued, traditionally, to the present day.

(b) As to the second, more elaborate settings may fairly be used. Tallis has left us one such ; Wanless, c. 1695, another ; Loosemore, c. 1640 ; and Messrs. Doran & Nottingham have published, separately, their splendid setting of the Mechlin chants, which stand high among the Litany chants of Christendom, for dignity and beauty, when any special rendering of the Litany is required ; above all, for processional use.

(c) A few words as to this use of the Litany—its original use—may be well.

The choir take their places in the stalls : the clergy, the two cantors, and the officiant, group in

front of the altar. They kneel while the Invocations are sung. Then at "Remember not" all rise and start the procession in this order: the cross-bearer (if a cross be used), the cantors, the officiant, the choir, the clergy. (If a bishop be present he comes last.) The cantors take up the chanting with the "Remember not," and continue to chant all the Suffrages, and the Verses of the Versicles following.

If the procession is confined to the church, the order would be the reverse way to that of a procession of praise, proceeding down the north aisle instead of the south. When it reaches the entrance to the chancel, a pause is made, and, as the Lesser Litany ("Lord have mercy upon us," etc.) begins, all kneel, and conclude the Litany in a kneeling station, the officiant at the Litany desk, with the cantors each side of him, and the choir and clergy behind. He begins the Lord's Prayer, and says the verse following the "Let us pray," and the prayer, "O God, merciful Father". The cantors sing the verse, "O God, we have heard," etc., the "Glory be" and the subsequent verses: the officiant taking up again at "O Lord, let Thy mercy," etc. These verses for the officiant are carefully marked with "priest" before

them in the Litany, pointing out what has been called "the Sacerdotal verse" (and Response), leading into the Collect following. This is one of those many small though careful orderings in the Prayer Book which retain for us the old usage, and save us from the mistake of any fancy arrangement. The position for the congregation throughout would be kneeling.

(*d*) The independent use of the Litany, used, that is, as a service by itself, can, if sung, be more elaborately treated than if used as part of a morning service. Tallis's setting comes in usefully on such an occasion, or the other settings mentioned above, in preference to the more ordinary Merbecke inflexions. The Litany, being what it is, so splendid an intercession, and one of the finest, if not the very finest form of intercession in the service books of Western Christendom, is worthy of all possible dignity in its treatment, both as to ceremony and as to music.

When solemnly sung, as procession, or as a special act of intercession alone, it may well be accompanied; and even to the cantors' Suffrages a soft and tasteful improvisation may be added.

The additional prayers, given at the close of the Litany for special occasions (as well as the three

prayers now used as the termination for Mattins and Evensong), originally were concluding prayers in the Litany itself up to 1662. Any of these of course may be properly used, as occasion occurs, and as the order stands, before the Prayer of St. Chrysostom ; but the Thanksgivings would more properly be delegated to the offices, and used only then. Four only of them (for rain, fair weather, plenty, and peace) found a place at the close of the Litany, following the special prayers, and that only as late as 1604. The Litany is a solemn intercession throughout, and the interpolation of a Thanksgiving seems to alter that intention, whereas in the offices of praise (which Mattins and Evensong essentially are) they are in their right place. Anyhow, the General Thanksgiving itself, dating from 1662, never had a place in the Litany, and to put it in there is certainly an alteration of, if not a contradiction to, the general idea of the Litany.

[Tallis's Festal setting of the Litany can be obtained by itself at Novello's.¹ Similarly, Doran & Nottingham's Mechlin setting, harmonised by Ardley.

¹ This setting is better than that given in the *Cathedral Prayer Book and Psalter*.

“Wanless,” written by Thomas Wanless, Mus. Bac., organist of York Cathedral in 1695, is published in Jebb’s collection of Litanies ; also in the Appendix to Ravenshaw and Rockstro’s Psalter.

“Loosemore,” written by Henry Loosemore, Mus. Bac., organist of King’s College, Cambridge, and afterwards of Exeter Cathedral, in 1640, published in Jebb’s collection.]

CHAPTER IV.

CELEBRATION OF THE HOLY COMMUNION.

WITH this portion of our subject we approach that which requires the precentor's chiefest care. There are valuable indications in our present Prayer Book, and there are references and orders of past Prayer Books, to aid him in the adequate musical rendering of this greatest service of our worship, so as to make it in every sense of the word, as far as possible, a Eucharist. It will be well perhaps to notice, before entering into details, a few general points of importance.

1. Whatever may be said, liturgically, as to the great alteration made in the order of the service in 1552, *viz.*, that of changing the position of the *Gloria in Excelsis*, from a musical, and indeed from a Eucharistic, point of view, a finer climax could not well have been created. Our Communion service now holds a unique place in the churches of Christendom in this respect, and the splendour

Position of
Gloria.

of its Thanksgiving conclusion cannot be surpassed. This is a point never to be forgotten in arranging the lists for choral celebrations.

Orders as
to what is
to be sung.

2. The orders for what is to be sung, *i.e.*, solemnly rendered, and what is not, are very clearly given, besides some very significant omissions in our own Prayer Book, in contrast with other former Prayer Books, which gives us a freer hand in the musical surroundings of the service.

Where no
orders,
ancient
precedent
useful.

3. Owing to these omissions our musical arrangement of the Communion service—as it now stands—may very fairly fall back upon ancient precedent, so as to draw in, lawfully, at least all the spirit of the magnificent Scriptural surroundings of our ancient English services which are, in part, verbally lost to us. [It is well to remember that every Eucharist of old had in its Introit, Gradual, Alleluia or Tract, Offertory and Communion, selected Scriptures appropriate to the day or season (independent of the Epistle and Gospel), which poured a flood of Scripture light upon the devotion of the day. For this reason a table of the old (Sarum) Introits, Offertories and Communions are given in the Appendix at the close of this chapter.]

In turning our attention to the choral rendering

of the Holy Communion, we will take three methods of treating it, as the first two methods may be useful elsewhere than in "choirs and places where they sing," *i.e.*, where there is no regular choir for the full rendering of what we generally understand by a "Choral Celebration".

1. A plain service with hymns.

Plain Celebration
with
hymns.

In village churches, or in missions, where there are often uneducated congregations who cannot use much private or sustained devotion, an occasional hymn is a very valuable assistance. In this case care should be taken not to make it in any way *too* choral (so to speak). The service itself should be absolutely plain, read, not even monotoned. The hymns inserted should be at the discretion of the priest in charge, care being taken not to have long ones : one or two verses at the most being quite sufficient. A hymn to begin with, by way of Introit, while the priest is entering and preparing to begin the service ; another during the offertory ; another—a verse or two—before the Consecration (an invocation of the Holy Spirit would be the most appropriate, see next section) ; another, again short, as an act of adoration, or as an invitation to Communion, after the Consecration, with one final hymn after the Bless-

ing—these would be ample, and, chosen with care, would supplement and not hinder the devotion of poor people. It is almost needless to add that the tunes should be simple, well known, and in no case too high in pitch, else the object desired would be lost. A few reliable singers in the congregation should be told of the hymns chosen, and be prepared to lead the singing of them. At such a service any Voluntaries, or anything that could give the idea of a *choral* service, are out of place. It is merely putting a *sung* devotion into the mouths and minds of the congregation, who want that assistance, and nothing more.

Hymn
Cele-
bration.

2. Out of this may come the form, rather more elaborate, of the "Hymn Celebration," so popular on the Continent, especially in Germany (Cologne Cathedral is perhaps the chief home of this form of service), and a form which might very fairly be utilised, more than it is, in some of our English parishes where there is a choir, and yet not fully competent for a frequent rendering of a complete choral Celebration. In arranging such a service for ourselves, we should naturally make one great distinction in our use of it, from the foreign use; we should certainly not go on singing our hymns *irrespective* of what is taking

place before us at the altar, but bring them into proper accord with the various portions of the service. This said, the hearty enthusiasm and the sincere devotion of the service may all be ours. The choir should be there—in its place, if wished, or at least in the body of the church, among the congregation, and sitting together.

A preliminary Voluntary may certainly be played, leading into the Introit hymn; the *Kyries* and “Glory be” to the Gospel would be said in monotone; and the Creed may be monotoned (not too high a note) with organ accompaniment. If there is a sermon one verse (*e.g.*, “Lord, Thy Word abideth”) may be sung as the preacher goes to the place for the sermon. A hymn will be sung for Offertory; another before the Consecration (an Invocation of the Holy Spirit, one or two verses only; such as *H. A. and M.*, 555, “Look down upon us, Lord of grace,” or *People’s Hymnal*, 170, first verse, “God, the Lord, in mercy bending,” and fourth verse, “Make this Bread”); another after the Consecration, as an act of Adoration (*e.g.*, “Thee we adore,” *H. A. and M.*, 312, one or two verses); and then a Communion (*e.g.*, *A. and M.*, 318, “Bread of Heaven”). The Lord’s Prayer and the *Gloria in Excelsis* may be

treated as the Creed, and after the Blessing a final hymn, very carefully chosen (see next section), sung during the ablutions, and as the celebrant leaves the sanctuary.

A service such as this is attainable in many places where a full choral service is not, and is sufficiently dignified and praiseful to mark off the special position of the Holy Eucharist.

One important point it is useful to remember, that the giving out of hymns in the course of the service should be, if possible, avoided. This can be done by boards or cards with numbers.

Full
choral
rendering.

3. From these two semi-choral forms we can pass on to the full musical rendering of the Holy Eucharist, as is contemplated in the Prayer Book, and as has been from the earliest days when Christendom could celebrate its holy mysteries solemnly. A plain Celebration was unknown for certainly the first five centuries of the Church's history.

Settings
for the
service.

A preliminary question rises, as to the usage of Plain-song settings of the service, or concerted settings, *i.e.*, in full harmony for mixed voices.

Several adaptations of the best-known Plain-song Masses, to the English words, have been edited, and are available. [Perhaps the finest, and least

known, is Vervoitte's arrangement of the *Missa Regia*, with alternating passages in unison, and *faux-bourdon* harmonies. (It has been edited for the English service by Dr. King, and published by Novello.)] They are valuable where (1) a large body of men's voices, (2) a player well versed in Plain-song accompaniment, and (3) one who can train a body of voices in the specialities of Plain-song singing, are available. It is music of a peculiar character, and if undertaken at random (as though, because it is in unison, it is therefore easy) the results may be more or less disastrous. But where it can be well done, it has a character and beauty all its own. As to concerted settings the growth of choral Eucharists in the English Church has created a demand which has been answered to very satisfactorily by English musicians, and a store of Communion services are at hand for choice, from which can be drawn suitable settings for the varying capabilities of choirs competent to render the service chorally. A comparative list is to be found in the Appendix to this chapter.

Perhaps this is the place to say a word as to the use of adapted Latin Masses in our English service. They should be used with caution. As

Latin
Masses.

a rule they are too long, and must be cut—to their detriment, as musical compositions. Our service, including sermon, a long offertory, and probably Communion, requires that the sung portions should not be wearying through their length ; particularly, the *Gloria in Excelsis*, coming at the end instead of the beginning of the service. Most of the Latin Masses have long settings of the *Gloria* and *Agnus Dei*. The necessary repetition of the English words is also a difficulty, and seems to tire more than the repetition in the Latin. These remarks suggest what is needed by way of caution ; but on the other hand the music is some of the finest that has been handed down to us, and in many cases is the most devotional expression of the solemn words it clothes that we possess. For choirs capable of singing them, a careful choice may well be made for special use at Festivals ; and in the event of orchestral renderings, this class of service being in most cases written for orchestra.¹

And now to turn to the Service itself.

1. The Procession, before the Eucharist, will be discussed later (see Chap. VI.).

2. The Introit. We are familiar with this

¹ See chap. vi., p. 202.

word as expressing the opening song of the Communion service, though in our old English use it was more usually termed the "Office" ("Officium"). This "Officium" consisted of an antiphon (sung through); a verse of a Psalm; the antiphon repeated; the *Gloria Patri* throughout, and then the antiphon for the third time. The only variation from this was in Passion-tide, when the *Gloria* was omitted, and then the "Officium" ended with the second repeated antiphon. Also on Ferias the antiphon was not sung after the *Gloria*. It was to take the place of this that a table of Psalms was given in the First Book of Edward VI., and called "Introits," but with very much less significance as to the day and intention of the service. The old "Officium" is frequently most appropriate, and often sets the Scriptural "force" of the day. A table of them has been added to the Appendix of this chapter, as at least a guide in the choice of an Introit to fit in with the sentiment of the service to follow. For we are now without any authorised choral introduction to the service, and so are left with the responsibility of choosing what is most appropriate. Sets of short anthems for this purpose have been issued—one by Sir George Macfarren, another by

Rev. W. Russell and Sir John Stainer, and a glance at the table of Introits in the Appendix will suggest others if an anthem be considered the best substitute for the old Introit. Books of actual Introits have been edited (mostly Plain-song), both by Dr. W. H. Monk, Mr. A. H. Brown, and Mr. Viner ; but it may be well for the parochial precentor to consider, in spite of what has been said as to loss of Scripture, whether, as a rule, something which is familiar and more possible for the congregation to enter into would not be best to take the place of the Introit, seeing that we are free in the matter. A well-chosen hymn, as far as possible answering to the Scripture of the old Introit, seems a valuable beginning, and, as has been truly said, more likely to attract the congregation to all that is to follow than an anthem-like setting in which they cannot join, and of which they probably have not the words. This was the point of a criticism years ago, in the earlier days of choral Celebrations, when an Introit Book was introduced into a church which was then in the van of such work. It was said, "Give the congregation something that starts them well in their interest in the service" ; and this is a criticism which still is worth consideration as to

the very first musical utterance in the choral Celebration. Where there has been a procession, then an Introit, or anthem for Introit, may fairly be used, as the congregation have thus had their "start," and are ready to listen to what follows. Care should be taken not to make the Introit too long. It is easy to reckon, roughly, how long it takes for the celebrant to proceed to the Altar, and say his preparation, etc. Neither should he be kept waiting when ready to begin the service, nor the service itself delayed for what is only a supplementary part of it. If a hymn is chosen, in which there are several verses, only the most important would be sung.

3. *The Kyries.* The note given for the celebrant on which to say the Lord's Prayer and Collect for purity of heart should be chosen with reference to the *Kyries*, viz., the keynote, third or fifth, as may be most convenient, unless these two preparatory prayers be said on a low tone. Then a note may be given for the First Commandment. The *Kyries*, although expanded into a prayer, referring to the Commandments, "Incline our hearts to keep this law," are still the ancient ninefold "Lesser Litany," which is one of the most ancient portions of the office of the

Eucharist. To place sentences referring to particular days between the *Kyries* is an old custom. In the *Sarum Missal* nine of these "farses" are to be found, and at least in one of them ten *Kyries* occur (that for "Double Feasts").¹ This method of placing sentences between the *Kyries* was termed "farsing," and Mr. Bradshaw does not hesitate to say, "It is of course to these farsings of the *Kyrie* that we owe our Ten Commandments in our present Communion service" (*Breviarium Sarum*, vol. iii., Wordsworth, Appendix ii., p. lxxxix.). In the musical settings of the *Kyries*, therefore, composers who arrange the *Kyries* in sets of three are only following the original form, and are keeping in mind the ancient order.

In the rendering, as far as possible, they should be sung without accompaniment, being the peniten-

¹ Although our form of the *Kyrie* in each case begins with the word "Lord," yet this does not hinder the fact (as more clearly expressed in the Lesser Litanies of the Daily Office and the Litany) that it is an act of devotion to the Three Persons of the Blessed Trinity.

The last sentence of the "Farse" alluded to above may have in part suggested the expansion of our last Response, "We beseech Thee, forsake us not by reason of our offences : O Comforter of the sorrowing soul, have mercy on us".

tial part of the service, and many of our modern settings are peculiarly appropriate to such a rendering, with a very reverent and devotional result.

4. The Collect for the Sovereign, somewhat inconveniently inserted here, should be treated as part of the preparatory portion of the service. It may be said on the same note as the Commandments, with its "Amen" sung; or the celebrant can take a higher note if more convenient, when the Commandments have been said on a low one. The prayer should in any case be monotoned only, and not inflected.

5. We pass on now to the beginning of the office proper, namely, the Collect for the day. This important section (with the Epistle and Gospel to follow) sets the observance of the day, and therefore—as has been said before (pp. 50, 51)—any mistake would change the whole character of the Intention of that particular Eucharist, striking, as it does, "the keynote of prayer for the occasion on which the Sacrifice is offered".

Here would be the place to show the divisions of the Western Collect. It is a Praise-Prayer quite as much as a Petition-Prayer, and in a complete Collect two portions out of the four are acts of praise. In support of this, though it is not

needful to enter into the full history of the Collect, we may recall the fact that there is a close similarity between the Western Collect and the Eastern *Exaposteilaria*, a form of Hymn-Prayer, the object of which seems to have been "a kind of invocation of the Grace of God" (Archdeacon Freeman, quoted by Blunt, *Annotated Prayer Book*).

The 1st division is the Address, stating some act of God's mercy.

The 2nd division is the Petition, the Prayer of the Collect.

The 3rd division is the Oblation, "Through Jesus Christ our Lord".

The 4th division is the Doxology.

Taking the Easter Collect as an example, it would be thus divided :—

(1) Almighty God, who through Thine only begotten Son, Jesus Christ, hast overcome death, and opened unto us the gate of everlasting life.

(2) We humbly beseech Thee, that, as by Thy special grace preventing us, Thou dost put into our minds good desires, so by Thy continual help we may bring the same to good effect.

(3) Through Jesus Christ our Lord.

(4) Who liveth and reigneth with Thee and

the Holy Ghost, ever one God, world without end.
Amen.

The Collect being thus so closely connected with praise, and of such importance in the service, it has been customary to chant it to certain inflections, of which the method given by Guidetti in his *Directorium* seems most fully to carry out the liturgical divisions. The inflections used are distinguished as the "full point" and the "half point". If the officiant be chanting upon G, the "full point" would be G-F $\sharp$ E-G, and is used for the Address (1) and the Doxology (4); thus :

G G F $\sharp$ E G
"The gate of ever-last-ing life," and, "With

G G F $\sharp$ E G . .
Thee and the Holy Ghost, ever one God," etc.

G G G F $\sharp$ E G G . .
(or, "And the Holy Ghost, ever one God, world without end". Some prefer to throw the full point as near the end of the clause as possible—there is no very definite rule).

The "half point" is the drop of one note G-F $\sharp$, and is used for the Petition (2) and the Oblation

G G F $\sharp$ G
(3), thus : "We humbly beseech Thee, that as," etc.

G G F $\sharp$ G
and "Through Jesus Christ our Lord, who liveth," etc.

This arrangement will apply to all the Collects in the Prayer Book, whether complete (as the Easter Collect) or incomplete. Those incomplete are those which begin at once with the Petition, and therefore only use the half point: for

example, the fifth Sunday after Trinity, "Grant,
^G

O Lord, we beseech Thee"; or those which are without a doxology, ending only with the Oblation, "Through Jesus Christ our Lord," or such-like words. It has been said that the doxology has been intended to be used in all such cases, and is only left out to save printing. After examining our Collects closely this can hardly be borne out; our revisers evidently have, as a rule, reserved doxologies for the Collects of important days, and left the oblation only as the closing words for ordinary Collects, with the "Amen" printed consecutively.

In chanting a Collect ending thus, the Oblation may be treated as a doxology and be sung with the

inflection of the full point, thus: "Through Jesus
^{G . . . F#E}

Christ our Lord". The two Collects addressed to our Lord, third Sunday in Advent and first in Lent, and the Collect for Trinity Sunday, are

without the Oblation.¹ In the old English method the inflection is much more simple, the Collect being sung through to a single note in monotone (*recto tono*), with an inflection at the close only, thus : “World with-out end,” and the

Amen sung thus, “A-men,” bringing the inflection back to the dominant note. Greater elaboration is found in the inflections for the Epistle and Gospel, whereas in the Guidetti form they are simpler. In the case of a second Collect or a third Collect (as memorials), they would be sung with the same inflections as the first, as each now has its own *Amen*.

6. The Epistle and Gospel, at a choral Celebration, come under the same rule as the Collect, and if not read plainly, would be chanted to the inflections which have been for many years reserved to them, according to Guidetti's *Directorium*.² The Epistle

¹ The two Collects in Ascension-tide are without the actual words, “Through . . . Lord”.

² Giovanni Guidetti was born at Bologna in 1532, was a pupil of Palestrina, and was associated with him in the revision of the ritual music in the service books, under the orders of Gregory XIII. The new book was published under his name, *Directorium chori opera Joannis Guidetti Bononiensis*, in 1582, though the revision and completion were in the care of

is said on a monotone, except where a question comes, which is chanted thus (Christmas Day) :

G . . . F# F# G G G

“He shall be to me a son?” The Gospel has a fall of a minor third from the reciting note, and a return to it; the fall occurring on the fourth syllable from the end of each sentence, whether it be a weak or strong accent, thus (Christmas

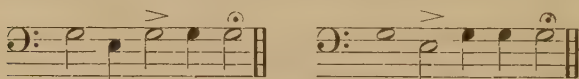
G . . E G G G

Day) : “And the Word was God” (weak), and

G E G G G

“Not anything made that was made” (strong).

In musical notation these would stand thus :—



And the Word was God. Anything made that was made.

If a question occurs, it is treated as in the Epistle. The close of the Gospel is marked by an inflection of three notes on the last important syllable in the sense, not being the actual last word,

G G E F# G G G

thus (Christmas Day) : “Full of grace and truth”.

This will sufficiently explain this Epistle and Gospel chant most commonly used. The English

Palestrina. “The aim of this work, and its many subsequent editions, was to revive Gregorian singing in its pristine purity” (see *Grove’s Dictionary of Music*).

form is different, and is more elaborate. It is carefully worked out by the Rev. G. H. Palmer in the Musical Appendix to *Notes on Ceremonial* (Pickering & Chatto, 68 Haymarket), and this Appendix can be obtained (1s.) separately from the book.

In connection with the Gospel comes the traditional Response, *Gloria Tibi Domine*, "Glory be to Thee, O Lord," which has never been lost out of the service, though not now printed or referred to in the Prayer Book. It is the greeting to the announcement of the Gospel. Unlike a chapter, or the Epistle, the Gospel has no word to denote its conclusion, nor, till very lately, any Response at its close. In England there never was any such Response, nor in France. It first was found authoritatively in Archbishop Laud's office of the Holy Communion for the Church of Scotland, "Praise be to Thee, O Christ, for this Thy Holy Gospel". A *Gratias Tibi Domine* is found in modern Roman Missals long since the days of the Council of Trent. The proper Response to the Gospel is the Creed.

In the musical use of the *Gloria Tibi* most of the modern services have music set to it. The old traditional chant is a monotone with the fall of a semitone on the last syllable, *viz.* :—

G G F#
 Glory be to Thee, O Lord.

This very interesting and beautiful greeting should never be omitted except for the solemn Passion Gospels in Holy Week, and perhaps for the Gospel in a Funeral Communion service.

7. The Creed, now an integral part of our service, is to be always sung at a choral Celebration (except, perhaps, in the case of a Celebration at a funeral, when, if not omitted, it would be monotoned). Its rendering has been and always will be an open question whether it should always be sung to music in which the congregation could generally join, or to a more distinctly choral setting. The character of the service must to a certain extent decide this; and in the formal solemn rendering of the Celebration which we are now considering, the Creed would certainly be quite appropriately sung to the best form of concerted music of which the choir is capable. The choral rendering of the Eucharist is their highest service, and here above all it is true that they should give what costs them most to the honour and glory of God.

A comparative list of Communion services—not exhaustive, of course, but suggestive as

examples—are given at the close of this chapter. The parochial precentor will do well to choose settings which are bright, interesting and not too long, and which, especially in the Creed, do not repeat the words unnecessarily (the *listening* congregation has to be considered, as well as the singing choir), although occasionally repetition has a very instructive force (*e.g.*, the repetition of the words of the *Incarnatus* by the chorus (*pp.*) after the quartette, section by section, in Gounod's setting of the Creed, in his "St. Cecilia" Messe Solennelle).

8. "*Then shall follow the Sermon. Then shall the Priest return to the Lord's Table, and begin the Offertory, saying one or more of these Sentences following, as he thinketh most convenient in his discretion.*" Such is the Rubric as to the words of the Offertory in our present service. It will be interesting to compare them with the Rubric in the same place of preceding Prayer Books. It will help us in our musical treatment of the "Offertorium".

In the first Prayer Book (1549) it was thus : "*Then shall follow for the Offertory one or more of these Sentences of Holy Scripture to be sung whiles the people do offer ; or else one of them be said by the Minister immediately afore the Offering. Where*

there be Clerks they shall sing one or many of the Sentences above written, according to the length and shortness of the time that the people be offering."

At that period no collection was made from the congregation as now ; what happened was this :—

"While the Clerks do sing the Offertory, so many as are disposed shall offer to the poor man's box every one according to his habilitie and charitable mind".

[This general movement gave the opportunity, spoken of in a further Rubric, of those who were about to communicate coming up into the choir, and all others departing out of choir (the order of a Cathedral was evidently in the revisers' minds) except the ministers and clerks.]

In the second Prayer Book (1552) this was changed, the Rubric standing thus : "*The Curate . . . earnestly exhorts them to remember the poor, saying one or more of these Sentences following, as he thinketh most convenient by his discretion. Then shall the Churchwardens, or some other by them appointed, gather the devotion of the people, and put the same in the poor men's box.*"

[It is of interest to note that, in the Communion service of 1552, the word "sung" only occurs once—before the *Gloria in Excelsis*.]

Elizabeth's Prayer Book (1559) is the same.

We can gather from this comparison (1) the gradual growth of our present orderly arrangement, *viz.*, the collection of the alms from the congregation, and (our own 1662 addition) the solemn presenting and placing the “decent bason” on the Holy Table; and (2) that we are not now tied absolutely to the use of the sentences for Offertorial purposes, especially when the service is sung. Provided the priest says “one or more of these Sentences following, as he thinketh most convenient to his discretion,” the choral Offertory may take another form, and, especially on Festivals, or prominent days and seasons, a “Sentence” more in keeping with the spirit of the day may quite fittingly be used. Remembering, again, how shorn of the selected Scripture our present office unfortunately is, any legitimate introduction of Scriptural selection is an assistance to devotion. A very fair rule for the parochial precentor to go by in his choice would be this: To keep the Offertory sentences (proper) for ordinary Sundays, or when he is ordering a service which includes a setting of one or more of the sentences, but to choose special short anthems for particular days, or when the “service” ordered has no setting in it of either of the sentences. The old Offertories are added to

the Introits in the Appendix, and these will often give a useful suggestion (*e.g.*, Croft's "God is gone up" on Ascension Day). Except as a necessity, a hymn should not be used in this place. The idea of the "Offertorium," as a sentence of Holy Scripture, should, if possible, be adhered to.

(There is one manner of singing an Offertory (and including a hymn) which may be suggested here, namely, taking a well-known hymn, appropriate to the day, and singing a verse by the congregation after each "Offertory sentence" sung by the choir. This *responsive* form of Offertory has not to the writer's knowledge ever been rendered, but it seems a useful method where it is wished to give the congregation a part in singing the Offertory, and keeps the rule of a Scripture sentence—with an interlude. The necessity of a relation between the keys of Offertory and hymn tune should not be overlooked.)

9. The Confession, noting its Rubric, and remembering its original position (in the "Order of Communion," 1548—a service, after the High Mass was over, intentionally plain and unsung), is not a part of the service to treat musically any more than the general Confession in Mattins and Evensong. It certainly would not be *sung* or

inflected if, as the Rubric suggests, it be “made by one of the ministers” (the word “made” is significant); nor, if it be said by choir or congregation after the minister, is its condition in any way altered. Being new matter in the service (the “Order of Communion” was the very first portion of the Church services said in English, except the Litany), it was carefully printed out in short portions (notice the capital letters, thrice in the middle of a sentence even, “Have mercy upon us,” “grant that we may ever hereafter Serve and please thee In newness of life”) so as to be said, if preferred, after the “minister”. If, with Prayer Books in our hands, we choose to say it altogether now, without breaks, we are still under the same order that this general Confession should be “made,” and “kneeling humbly upon their knees, and saying”; no suggestion of singing. It is well, perhaps, to emphasise this, as a chant form of the Confession has found its way into one or two of the service books now published: a method of rendering it, however beautiful, hardly warranted by its history, or its devotion. The choir would either say it or monotone on a low note, the Amen being unharmonised. In pronouncing the Absolution, the celebrant would

take up his note again, monotoning, without inflection, but the Amen would be a full response, *viz.*, harmonised.

10. The "Comfortable Words," also drawn into the Communion Office from the "Order of Communion," have no precedent to settle how they should be rendered, and some say that they should be simply monotoned. Seeing, however, that they are a means of bringing back into the service, in a very solemn way, devotional Scripture, a thing to be hailed, and that they are specially introduced to our attention ("Hear what comfortable words," etc.), the custom which has crept in to sing them to the old *Cantus Lectionis*, as though they were little "Chapters," is not to be set aside lightly, since it adds considerably to the dignity of their recital.

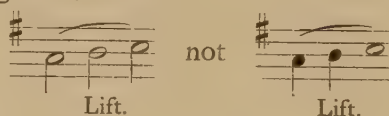
A suggestion that the words "which our Saviour Christ *saith*," or "what St. Paul *saith*," limits the Comfortable Words to the reading voice, can hardly be taken seriously; "saith," in this place, can only mean "declareth," or "speaketh," and can in no way be turned into a direction as to their recitation.

11. The "Lift up your hearts" (*Sursum Corda*) begins now, just as it has always done, the most

sacred part of the service, and leads directly into the Preface and *Sanctus*. It would be well that, in the event of an unmusical priest being celebrant, the priest's part of this portion of the office should be only monotoned. To hear the somewhat difficult inflections of the *Sursum Corda* and Preface struggled through to what is often only a faint semblance of the real chant, with imperfect intervals and cadences, out of shape and out of pitch, is far more trying to a musical congregation than it is necessary for him, from a ritual point of view, to make the effort. Nevertheless, for any who can make simple inflections correctly, this particular part of the chanted service is not impossible. A plan which has before now been proved useful to those who are puzzled by the Plain-song notes, or indeed any notation, is given in the Appendix (§ v.). With this reserve no part of the priest's chanting duty is of greater consequence than this solemn portion of the Eucharist; it requires study and care, and it is a matter of thankfulness that at least in one Cathedral in England this portion of his duty is made of great importance in the musical test given to a candidate for a minor canonry.

There are two settings of the *Sursum Corda*

and the Preface chant generally known. The more ordinary is the Guidetti chant, as found in such books as Dr. Lee's *Altar Book*, and Sir John Stainer's *Manual for the Holy Communion*. The other is printed in full (unison) in the *Notes on Ceremonial*, before alluded to, and is the adaptation of the Liturgical chant as found in the old Sarum books, and is therefore more distinctly English. It may perhaps be helpful to suggest that in the rendering of this chant the even flow of the words be carefully kept, and sung in musical language, *legato*, i.e., very smoothly, and not in any way *staccato*, or jerkily. Where several notes go to a syllable, this is especially needful to remember. For example, in the *Sursum Corda* itself, there are three notes (in the Guidetti form) to the syllable "Lift"—each note should be of the same length of sound, not two short sounds and a long one; thus—



Where it is thought well softly to accompany this portion of the priest's chant, great care of course is absolutely essential, otherwise instrument and voice cannot possibly be together. This

point will apply equally to similar passages in the general Preface and proper Prefaces. In the Guidetti form, a *Cantus Ferialis* and a *Cantus Sollemnis* are to be found for the *Sursum Corda*. But the common form hardly applies to our choral celebrations, which are always "solemn,"¹ so need not be considered.

Where this portion of the service is accompanied, remembering that it is leading to the *Sanctus*, the key of that number should be taken into consideration in the pitch given for the *Sursum Corda* and Preface.

12. The *Sanctus* has been found in varying form. But the first part of it, "Holy . . . Thy Glory," from Isaiah vi., and brought into accord with the same "Song of the Angels" as it stands in the *Te Deum*, "Heaven and Earth are full," etc., has been sung in this place from the time of the earliest Liturgies. The latter part of it has varied. In our old English Service Books after *Gloria Tua* it has continued thus : "Osanna in excelsis : benedictus qui venit in nomine domini ; Osanna in excelsis." Our English books have treated this variously in translation :—

¹ Except, perhaps, in the case of a choral Celebration on Ash Wednesday, an unlikely service in a Parochial Church.

1549, thus—	1552 and 1559,	Elizabeth's first Latin
Ossanna in the	thus—	Prayer Book, 1560,
highest. Blessed is	Glory be to	thus—
he that cometh in	Thee, O Lord,	Osanna in ex-
the Name of the	most high.	celsis. Benedictus
Lord. Glory be to		qui venit in nomine
Thee, O Lord, in		domini. Osanna in
the highest.		excelsis.

Our own 1662 as 1559 with "Amen" added.

The "Glory be to Thee, O Lord most high" is therefore a free translation of "Osanna in excelsis". In our use of the *Sanctus*, the words of the present Prayer Book form should be carefully preserved,¹ and the "Amen" sung; then, if the *Benedictus* is used, this would be the place to add it, by precedent, although the custom of singing it as a separate item, before the Consecration, can be justified,² as in the Clementine Liturgy "the *Sanctus* and the *Hosanna* are at a considerable distance from each other" in the service (Blunt's *Annotated Prayer Book*). Almost all English Communion services now give a setting of the *Benedictus*.

¹ This refers particularly to the use of Latin Masses adapted for English use.

² There is no precedent whatever for a custom which is growing in the Latin Church, of singing the *Benedictus* after the Consecration. It makes it unmeaning, "venit" being the *present* tense, not the perfect.

The question of the choir's position for this part of the service is of importance, and is discussed in the Appendix to this chapter.

13. The Prayer of Humble Access. This prayer ^{Prayer.} would be said best on as low a note as is compatible with a sung "Amen".

14. The act of Consecration must be left, as to note and as to the manner of saying, to the celebrant. It is certainly not well to chant it throughout on a high note, though the old careful directions that it should be said with full voice¹ (that is, that it should be perfectly audible) must certainly not be disregarded. The solemn words of Consecration require all possible reverence, but to be mumbled, or inaudibly said, prevents the congregation from fulfilling the duty of their Royal Priesthood and unite in the Offering then being made. If monotoned, a low note is suggested, though not too low to be uncomfortable. The *Amen* following is the great Amen of the service, an Amen to which St. Paul evidently alludes in 1 Cor. xiv. 16 as the "Amen at the giving of Thanks". It may be sung elaborately, and some settings, notably Sir John Stainer's "Sevenfold

¹ See Stephens and Hunt's *A New History of the English Church*, vol. ii., p. 299.

Amen," are in use. That setting, written by him many years ago for St. Paul's Cathedral use, seems to belong especially to that great choir, and the nicety of treatment required in the rendering of it, especially at such a moment, makes it a little dangerous for general use. But a slightly prolonged chant, which can put this "Amen" into a position quite by itself, is both legitimate and well; and it may certainly be accompanied.

15. There is no doubt now that, as a permissible anthem, the *Agnus Dei* may find its place in our sung service, and most of the Communion services now published include it. Its place now seems to be after the Consecration. It has passed through several changes of position. In the old Sarum Mass it was sung some time after the Consecration [after the "Peace of the Lord"—commonly called the "Pax"—had been chanted (and if a bishop was present the Episcopal blessing had been given), then the *Agnus* was sung, while the celebrant said his private prayers and communicated]. In the first Book of Edward VI. it was printed after the words of Communion, and introduced thus: "*In the Communion time the Clerks shall sing* : ii. O Lamb of God, that takest away the sins of the world, Have mercy upon us.

O Lamb of God, that takest away the sins of the world, Grant us Thy peace. *Beginning so soon as the Priest doth receive the Holy Communion.*" The conclusion arrived at in the late Archbishop of Canterbury's judgment, given in 1890, is that the singing of the *Agnus Dei* is not an illegal addition to the service.

We are left to place it as seems convenient. Occasionally it may be well to sing some very definite act of praise and worship immediately after the Amen of the Consecration (*e.g.*, the Easter Hymn, "Jesus Christ is risen to-day," on Easter Day), but as a rule the *Agnus* would most appropriately follow on at this point of the service.

Care is needed that it should not be too long ; that its rendering should be as careful and reverent as possible ; and that the congregation should know what is being sung, and where the words can be found (*viz.*, in the Litany). As an act of devotion it leads us to realise the best form that the next sung portion of the service should take, *viz.*:—

16. The Communion. By a reference to the appended list it will be seen that in almost every case the old Scripture Communions are acts of worship to our Lord, or speaking of Him and our

duty to Him. This idea is carried on in the page and a half of Scripture sentences called "Post Communions" in the first Prayer Book of Edward VI.

The Rubric introducing these was "*When the Communion is ended then shall the Clerks sing the Post Communion*". At that time the service ended with the Prayer of Thanksgiving and the Blessing; the *Gloria in Excelsis* was elsewhere in the service. A "Post Communion," in the sense used above, would now be out of place; but a short "Communion," *i.e.*, a sentence or hymn after the *Agnus Dei* to continue the devotion of those not communicating, and *while the administration of the Communion is going on*, is very useful, if wished. The Communions, as given in the Appendix, will suggest here and there short appropriate anthems; or, from the many settings of the "O Saving Victim," "Therefore we before Him bending," "Lo, the Angels' Food," and "Very bread," suitable ones may be selected, according to the capabilities of the choir. Like the *Agnus*, all possible pains and reverence in singing this act of devotion must be given. Something sung is better than something only played, both for the congregation's sake and the

choir's, that they may make thereby their act of spiritual Communion. To make it valuable in this way, the choice should be guided by noticing that the words be, either a devotion directly addressed to the Second Person of the Blessed Trinity, or His words spoken to us ; or that they be words which lead us to Him, either in *prayer* (e.g., "Turn Thy face from my sins"), or in *praise* (e.g., "Christ our Passover is sacrificed. Alleluia"), or in an act of trust in Him (e.g., "Cast thy burden upon the Lord"), rather than, at that moment of the service, addressed to the Father or the Holy Spirit. Occasionally, but rarely, in the old Communions, a statement only is met with (e.g., Whitsunday : "Suddenly there came a sound from heaven as of a rushing, mighty wind," etc.), but then this sentence, being interspersed with Alleluias, is made into an anthem of praise and thanksgiving for the gift of the Holy Ghost.

17. The Lord's Prayer follows. It heads the solemn act of Thanksgiving with which our Communion service so pre-eminently and notably closes. It had stood, even in the first English book, earlier in the service as a prayer only ; but here, with its full doxology, it is, so to speak, an antiphon to the Consecration, and becomes a

Thanksgiving to the Father, to whom our offering has been made and by whom it has been accepted. Well may we then solemnly sing it in this place. It was even sung by the celebrant when it occurred in the old office as a prayer only, and there are several traditional chants to it. The *Cantus Ferialis* has been so finely set to the English words by Sir John Stainer in his *Office of the Holy Communion*,¹ in four-part harmony for unaccompanied singing, that this setting may be fairly considered as a *Cantus Sollemnis* for our use. (If used *with* accompaniment, the Plain-song should then be sung by all the voices, leaving the harmonies to the instrument.)

18. The Thanksgiving Prayer following may suitably have the Amen accompanied.

19. The *Gloria in Excelsis*, as has been said (p. 97), now forms a magnificent climax in the Thanksgiving of our Eucharistic service. It is, therefore, all-important, in choosing a "service" for the office of the Holy Communion, that the *Gloria* should be a very special feature. It is in this point that the adaptations of the Latin Masses sometimes are at fault (though in some

¹ This setting can be obtained separately, *Parish Choir*, No. 220 (Novello).

settings we have a *Gloria* well worthy of a concluding place, *e.g.*, Gounod's "St. Cecilia" and *Messe de Pâques*, Mozart's "Seventh Mass," and Guilmant's *Première Messe*); they are either too long or—especially in the Plain-song Masses—seem often inadequate. In choosing a "service" by an English Church composer, the *Gloria* is usually (*e.g.*, Smart in F) found to be what is required, a joyous burst of praise with which to conclude the service. It is, in our service, the Great Doxology, and it must sum up our praise fittingly. It would be sung, as the Creed is sung, with the choir facing East.

There is one point in the history of the *Gloria* not to be forgotten. Like the *Te Deum* it was in old days put aside altogether in solemn penitential seasons, and not allowed to be said at all from Septuagesima to Easter Even, and during Advent. Whether or no, in its changed position, we have the right to do the same need not be discussed here, but we certainly can—at those seasons—*say* it (on a note) instead of *sing* it, and kneel instead of stand. Then on Easter Day and Christmas Day it comes out as a glad burst of song, with a fresh Eucharistic force all its own. It seems well to put at least a Lenten or Advent veil on to that

part of the Eucharistic office which, by precedent, suggests it, and the teaching it conveys is obviously invaluable.

20. Our great Blessing has an interesting history ; the first half, "The peace . . . Christ our Lord," was the complete Blessing in the "Order of Communion" of 1548, to which was attached this Rubric : "*Then shall the Priest turning him to the people, let the people depart with this blessing*".

In the first Prayer Book, 1549, the latter part, "and the Blessing . . . with you always," was added, and the whole Blessing stood as it does still. The same Rubric was attached to it. It was quite a new addition to the Eucharistic service, an addition also made in other parts of Christendom before the sixteenth century was over ; but we were the first to do it, and our Blessing is certainly one of the finest, as it now stands, in any Liturgy.

There is a traditional chant for the second part. It is really a form of the *Cantus Lectionum*, but it serves its purpose. Whether it be thought well to chant the Blessing, or only to monotone it, anyway, the Amen should be accompanied.

21. Various forms of song have been called into use during the cleansing of the vessels and the priest's retirement from the altar—an antiphon,

with the 117th Psalm, the 150th Psalm, the *Nunc Dimittis*,—but an appropriate hymn at this time seems more to the point than any other song. It should be devotional in character, bearing on the teaching of the day or season, when possible, and avoiding in the tune chosen anything like an anticlimax. Where and when possible it might be unaccompanied. Occasionally a definite Eucharistic hymn, such as 324 *A. and M.*, may be used. Of others, a portion of “Once in royal David’s city” at Christmas, and the last three verses of *A. and M.*, 126, beginning, “Jesu, the King of gentleness,”¹ at Easter, are specimens of what is suggested. The service is quite over, and a final quiet devotion is all that is needed while the priest is retiring. To sing anything in the form of a withdrawal as the choir leaves the Church is not in accordance with any ancient precedent, and it adds another number unnecessarily to the service.

A word may be added as to the “Voluntary”. With care as to the choice, it may become a real complement and an appropriate finish to the service. It is not like the Voluntary, say, after the ordinary

¹ The most suitable tune for these three verses, thus used, is Oakley’s beautiful music to “Sun of my Soul,” *A. and M.*, 24, First Tune.

evening service. Ending, as that usually does, with sermon and hymn, the Voluntary is in no way connected with the Evensong, and it can then be a piece chosen quite at the player's fancy. But the Voluntary at the close of the great Eucharist follows immediately upon the service, and the spirit of that service may come in, very relevantly, in suggesting the selection of the piece to be played.

APPENDIX TO CHAPTER IV.

A few questions arise with which to conclude this subject, and which are often asked.

§ 1. As to the position of the choir during a solemn celebration of the Holy Communion. The old order bids them *stand* throughout except when they sit (Epistle and Sermon). This, if adopted, would require a little modification in our present service. They could stand—facing the altar—after the Introit, that is, from the Lord's Prayer till after the Collect ; then sit for the Epistle (the traditional position in the English Church, which still obtains, though not ordered *verbatim* in the Prayer Book). They would stand, facing East, for Gospel and Creed, sitting for Sermon, and then stand for Offertory and the rest of the service up to the Confession. For this, and the Absolution and the supplementary "Comfortable Words," it would be seemly to kneel, rising again for the Canon, at the "Lift up your hearts," and then remain standing until the "We do not presume" ; for that, and the Consecration, it would be well to kneel, rising, or continuing to kneel as thought best, for the *Agnus Dei* and the Communion. They would, any way, rise for the Lord's Prayer, Thanks-

giving and *Gloria in Excelsis*,¹ kneeling for the Blessing. This would carry out the old order, as applied to our present service, and has a practical convenience, namely, that kneeling is the most inconvenient position for singing, and a prolonged kneeling is physically trying. If the above arrangement be thought to give too much standing, at any rate the choir might be directed to stand for the first part of the Canon, *i.e.*, from the "Lift up your hearts" till after the *Benedictus*, as well as for Gospel, Creed, Offertory and *Gloria*. This would include the portion of the service containing the *Sanctus*, for which a standing position seems as appropriate as for Creed and *Gloria*.

"Gradual," "Alleluia," and "Sequence".

§ II. The "Gradual" of the old office has sometimes been brought into use in our own service; a few words, therefore, are needful as to this beautiful Scripture song.

Its Latin name is not a very meaning one, and comes from the position of the chanter, *viz.*, standing on the steps (*gradus*) of the "ambon" (the kind of pulpit from which the Gospel was chanted). It is one of the oldest sections in the Eucharist, and is mentioned by St. Augustine in the fourth century.²

¹ With the exception given above as to LXX, Lent, and Advent.

² *Polity of the Christian Church*, Pellicia. Translation by Rev. J. C. Bellett, p. 234.

It was originally a Psalm, or portion of a Psalm ; latterly it has taken a form more like an Introit, *viz.*, a verse of a Psalm, with another section, technically called the *Verse*. The first section is usually repeated. The sentiment of the Gradual is usually one in accord with the day or season, *e.g.*, the Gradual for Easter Day :—

“ This is the day which the Lord hath made, we will rejoice and be glad in it ”. *Verse* : “ O give thanks unto the Lord for He is gracious, because His mercy endureth for ever ”. On Festivals the Gradual was followed by the “ Alleluia,” an act of praise made up of the word *Alleluia*, a Verse and the word *Alleluia* repeated, *e.g.*, Easter Day : “ Alleluia. Christ our Passover is sacrificed. Alleluia.” There is an interesting bit of history with regard to the Alleluia. The custom of singing the last syllable of the repeated word Alleluia to a long “pneuma” (a slur of many notes) was called in question as a somewhat unmeaning use by Notker,¹ of the monastery of St. Gall, in Switzerland. He suggested that instead of the interminable *ia*, some words might be

¹ See the whole account in Dr. Neale’s *Mediæval Hymns*, p. 29. We have Notker to thank for our own beautiful Funeral Anthem, “ In the midst of life we are in death ”. He wrote it after watching the samphire gatherers on the precipitous cliffs which surround St. Gall.

inserted to *follow* the Alleluia. This effort was made at the beginning of the tenth century (Notker died in A.D. 912), and out of it grew the custom of adding a *Sequence* (a *following* set of lines) to the Alleluia on important days. Some of the finest hymns that have been written are *Sequences*, and in the old English rite there are a large number.

This section of the service—the Gradual, Alleluia and Sequence—is of use (coming as it does between the Epistle and Gospel) when the full ceremony of this part of the service is carried out.

In Easter-tide—after Easter Day—the Gradual was omitted, and only the Alleluia sung (with two Verses generally). Where there is no occasion for any lengthened pause between the Epistle and Gospel, it is suggested that some short setting (a few bars only) of the word Alleluia might consistently be sung in this place during Paschal-tide (*i.e.*, from Easter Day to Whitsunday inclusive) to mark the great Alleluia season. There is often a slight pause (to move the book, etc.) which will allow of it.

In place of the Alleluia in the season when Alleluia is forbidden (Septuagesima to Easter), a “Tract” (certain verses of a Psalm) was put in its place. In the singing of the Gradual, two or three voices, as cantors, begin the Gradual, which

is taken up by the full choir. The cantors sing the Verse and the choir repeats the Gradual. The Alleluia is sung full, the cantors sing the verse. The verses of the Sequence are sung alternately by cantors and chorus.

§ III. Introits, Offertories and Communion from the *Sarum Missal* numbered respectively (i.), (ii.) and (iii.).

[The word "verse" signifies in (i.) the single verse sung after the first rendering of the "Introit" portion; in (ii.) a supplementary portion sung after the Offertory proper.]

ADVENT.

- 1st Sunday. (i.) Ps. xxv. 1 and 2 . . . ashamed. Verse 3.
(ii.) Same . . . Verses 4, 15 . . . upon me, 19.
(iii.) Ps. lxxxv. 12.
- 2nd Sunday. (i.) Parts of Isa. xxx. 27-30. Verse, Ps. lxxx. 1 . . . sheep.
(ii.) Ps. lxxxv. 6, 7. Verses 1, 2 . . . people, 10, 11.
(iii.) Baruch, v. 5 and iv. 36.
- 3rd Sunday. (i.) Phil. iv. 4-6. Verse 7.
(ii.) As 2nd Sunday.
(iii.) Isa. xxxv. 4.
- 4th Sunday. (i.) Ps. cvi. 4, 5. Verse 6.
(ii.) As (iii.) on 3rd Sunday.
(iii.) Isa. vii. 14.

- CHRISTMAS DAY. (i.) Isa. ix. 6. Verse, Ps. xcvi. 1.
 (ii.) Ps. lxxxix. 13 and 15.
 (iii.) Ps. xcvi. 4 all the ends . . . God.
- St. Stephen. (i.) Ps. cxix. 161 (paraphrase). Verse 1.
 (ii.) Acts vi. (paraphrase).
 (iii.) Acts vii. 56 I see, etc., 59, 60 (part).
- St. John. (i.) Eccclus. xv. 5, and words added. Verse
 6 . . . gladness.
 (ii.) Ps. xcii. 11.
 (iii.) St. John, xxi. 23 . . . till I come.
- SS. Innocents. (i.) Ps. viii. 2 . . . enemies. Verse 9.
 (ii.) Ps. cxxiv. 6.
 (iii.) St. Matt. ii. 18.
- Sunday after Christmas. (i.) Wisdom xviii. 14, 15 . . . royal throne.
 Verse, Ps. xciii. 1.
 (ii.) Ps. xciii. 2, 3.
 (iii.) St. Matt. ii. 20.
- Circumcision. As on Christmas Day.
- EPIPHANY. (i.) Behold the Lord shall come ; and kingdom, power and dominion are in His hand. Verse, Ps. lxxii. 1.
 (ii.) Ps. lxxii. 10, 11.
 (iii.) St. Matt. ii. 2 we have seen, etc.
- 1st Sunday after Epiphany (in Octave). (i.) Isa. vi. 1 (paraphrase). Verse, Ps. c.
 1 . . . gladness.
 (ii.) Ps. c. 1, 2 . . . He is God.
 (iii.) St. Luke ii. 48 son, why . . . and 49.
- 2nd Sunday. (i.) Ps. lxvi. 3. Verse 1,
 (ii.) Ps. lxvi. 1-14.
 (iii.) St. John ii. 7, 8, 9, 10 (parts).
- 3rd Sunday. (i.) Ps. xcvi. 7 worship Him . . . 8 . . . were glad. Verse 1.
 (ii.) Ps. cxviii. 16, 17.

Celebration of the Holy Communion. 143

(iii.) St. Luke iv. 22 (part).

4th Sunday and 5th Sunday. As on 3rd. (No 6th Sunday in S.M.)

Septuagesima. (i.) Ps. xviii. The sorrows of death encompassed me. The pains of hell came about me: in my trouble I will call upon the Lord; so shall He hear my voice out of His Holy Temple. Verse 1 . . . my Saviour.

(ii.) Ps. xcii. Verses 5 and 8.

(iii.) Ps. xxxi. 18-19 . . . upon Thee.

Sexagesima. (i.) Ps. xlv. 23-26. Verse 1 . . . told us.

(ii.) Ps. xvii. 5 . . . incline . . . 6, 7 . . . trust in Thee. Verses 1 . . . my prayer, 8.

(iii.) Ps. xliii. 4 I will go . . . gladness.

Quinquagesima. (i.) Ps. xxxi. 3-4. Verse 1 and 5 . . . net.

(ii.) Ps. cxix. 12-13. Verses 1 and 2, and cxix. 22 (paraphrased).

(iii.) Ps. lxxviii. 30.

LENT.

Ash Wednesday. (i.) Wisdom xi. 23 and 26 (part). Verse, Ps. lvii. 1 . . . trusteth in Thee.

(ii.) Ps. xxx. 1-2. Verse 3.

(iii.) Ps. i. 2 in the law; 3 . . . He will bring . . . due season.

1st Sunday. (i.) Ps. xci. 15-16 . . . satisfy Him. Verse 1.

(ii.) Ps. xci. 4.

(iii.) The same.

2nd Sunday. (i.) Ps. xxv. 5; 1 part 21. Verse 1 . . . confounded.

(ii.) Ps. cxix. 47 and 48 . . . have loved.

(iii.) Ps. v. 1 consider, 2.

- 3rd Sunday. (i.) Ps. xxv. 14-15. Verse 1 . . . confounded. (Same verse as 2nd Sunday.)
 (ii.) Ps. xix. 8 . . . the heart ; 10 sweeter also ; 11 . . . taught.
 (iii.) Ps. lxxxiv. 3-4.
- 4th Sunday. (i.) Isa. lxvi. 10, 11 . . . consolations. Verse, Ps. cxxii. 1.
 (ii.) Ps. cxxxv. 3. Verse 6 . . . earth.
 (iii.) Ps. cxxii. 3, 4.
- Passion Sunday. (i.) Ps. xliii. 1, 2 . . . strength. Verse 3.
 (ii.) Ps. cxix. 7 . . . heart ; 17, 25 O quicken.
 (iii.) 1 Cor. xi. 24 This is . . . 25.

HOLY WEEK.

- Palm Sunday. (i.) Ps. xxii. 19, 21. Verse 1 . . . forsaken Me.
 (ii.) Ps. lxix. 21, 22.
 (iii.) St. Matt. xxvi. 42 Father.
- Monday. (i.) Ps. xxxv. 1, 2. Verse 3 . . . persecute Me.
 (ii.) Ps. cxliii. 9, 10 . . . my God. Verse 1 hearken ; 2 . . . servant.
 (iii.) Ps. xxxv. 26.
- Tuesday. (i.) But we ought to glory in the Cross of our Lord Jesus Christ, in whom is our salvation, life and resurrection, through whom we are saved and set free. Verse, Ps. lxvii. 1.
 (ii.) Ps. cxl. 4, 5 . . . snare for me.
 (iii.) Ps. lxix. 12, 13, 14 . . . mercy.
- Wednesday. (i.) Phil. ii. 10 Because the Lord became obedient . . . 8. Verse, Ps. cii. 1.

Celebration of the Holy Communion. 145

(ii.) Ps. cii. 1, 2 . . . from me.

(iii.) Ps. cii. 9-13 (parts).

Thursday. (i.) As Tuesday.

(ii.) Ps. cxviii. 16, 17.

(iii.) St. John xiii. 12, 13, 14.

Good Friday and Holy Saturday ;
neither (i.), (ii.) nor (iii.)

EASTER DAY. (i.) Ps. cxxxix. When I wake up I am
present with Thee. Alleluia. Thou
hast laid Thine hand upon me.
Alleluia. Such knowledge is too
wonderful for me. Alleluia. Verse
1 . . . uprising.

(ii.) Ps. lxxvi. 8 The earth trembled, 9 . . .
judgment. Alleluia.

(iii.) 1 Cor. v. 7. Christ our Passover is
sacrificed. Alleluia. Therefore let us
keep the feast with the unleavened
Bread of sincerity and truth. Alleluia.

Monday. (i.) Exod. xiii. The Lord hath brought
you into a land flowing with milk
and honey. Alleluia. And that the
Lord's law may always be in Thy
mouth. Alleluia. Verse, Ps. cxviii. 1.

(ii.) St. Matt. xxviii. 2, 6 (part).

(iii.) St. Luke xxiv. 34.

Tuesday. (i.) Ecclus. xv. 3 and 4 (part). Verse, Ps.
cxviii. 1.

(ii.) Ps. xviii. 13 Thunder . . . 15 . . .
were seen.

(iii.) Col. iii. 1-2 . . . things above.

Low SUNDAY (i.), (ii.), (iii.) As on Easter Day.

(1st Sunday after Easter).

- 2nd Sunday. (i.) Ps. xxxiii. 5 The earth ; 6 . . . made.
Verse 1.
(ii.) Ps. lxiii. 1, 5 and lift . . .
(iii.) St. John x. 14.
- 3rd Sunday. (i.) Ps. lxvi. 1. Verse 2 . . . power.
(ii.) Ps. cxlvi. 1.
(iii.) St. John xvi. 16.
- 4th Sunday. (i.) Ps. xcvi. 1, 3, His righteousness. . . .
Verse 2.
(ii.) Ps. lxvi. 1 . . . name, 14.
(iii.) St. John xvi. 8. When the Comforter
is come He . . .
- 5th Sunday. (i.) With a voice of singing declare ye,
and let Alleluia be heard : utter it
even to the end of the earth ; the
Lord hath redeemed His people.
Alleluia. Verse, Ps. lxvi. 1.
(ii.) Ps. lxvi. 7-8, 18.
(iii.) Ps. xcvi. 2.
- ASCENSION DAY. (i.) Acts i. 11 Ye men. . . . Verse 10
and 11 . . . said.
(ii.) Ps. xlvii. 5.
(iii.) Ps. lxxviii. 32 . . . God ; 33 . . . be-
ginning.
- Sunday. (i.) Ps. xxvii. 8 . . . unto Thee ; 9-10
. . . from me. Verse 1 . . . I fear.
(ii.) Ps. cxlvi. 1.
(iii.) St. John xvii. Father, when I was ;
12 . . . I kept those Thou gavest
me ; 13 . . . to Thee ; and 15.
- WHITSUNDAY. (i.) Wisdom i. 7. Verse, Ps. lxxviii. 1.
(ii.) Ps. lxxviii. 28 Stablish . . . 29.
(iii.) Acts ii. 2, 4.

Celebration of the Holy Communion. 147

Monday. (i.) Ps. lxxxi. 17. Verse 1.

(ii.) Ps. xviii. 13 . . . thunder ; 15 . . .
seen.

(iii.) St. John xiv. 26. The Holy Ghost
will teach you, Alleluia, whatsoever
I have said unto you, Alleluia.

Tuesday. (i.) Receive the joy of your glory, Alleluia,
giving thanks to God, Alleluia, who
hath called you to His heavenly
kingdom, Alleluia. Verse, Ps.
lxxviii. 1.

(ii.) Ps. lxxviii. 24. The Lord opened . . .
25, 26 . . . angels' food.

(iii.) St. John xvi. The Spirit which pro-
ceedeth from the Father, He shall
glorify me, Alleluia.

TRINITY

SUNDAY. (i.) Blessed be the Holy Trinity and the
Undivided Unity. We will give
thanks to Him, for the mercy He
hath done unto us. Verse. Let us
bless the Father and the Son together
with the Holy Ghost.

(ii.) Blessed be God the Father and the only
begotten Son of God, as also the
Holy Ghost, for the mercy He hath
done unto us.

(iii.) Tobit xii. 6 (part). Let us bless the
God of Heaven, and we will give
thanks unto Him in the sight of all
that live, for the mercy He hath
done unto us.

1st Sunday after

Trinity. (i.) Ps. xiii. 5-6 . . . with me. Verse 1.

(ii.) Ps. v. 2.

(iii.) Ps. ix. 1. I will speak . . . 2.

2nd Sunday. (i.) Ps. xviii. 18. The Lord was . . . 19.
Verse 1 . . . Saviour.

(ii.) Ps. vi. 4.

(iii.) Ps. xiii. 6.

3rd Sunday. (i.) Ps. xxv. 15, 17. Verse 1 . . . con-
founded.

(ii.) Ps. ix. 10, 11.

(iii.) Ps. xvii. 6.

4th Sunday. (i.) Ps. xxvii. 1, 2. Verse 3 . . . afraid.

(ii.) Ps. xiii. 3 Lighten, 4 . . . against Him.

(iii.) Ps. xviii. 1. The Lord is . . . my might.

5th Sunday. (i.) Ps. xxvii. 8 unto Thee, 11. Verse 1
. . . fear.

(ii.) Ps. xvi. 8 . . . warning, 9.

(iii.) Ps. xxvii. 4.

6th Sunday. (i.) Ps. xxviii. 9, 10. Verse 1.

(ii.) Ps. xvii. 5, 6 incline . . . 7 . . . trust in
Thee.

(iii.) Ps. xxvii. 7.

7th Sunday. (i.) Ps. xlvii. 1. Verse 3.

(ii.) Daniel (Song of the Three Children), 17.

(iii.) Ps. xxxi. 2.

8th Sunday. (i.) Ps. xlviii. 8, 9. Verse 1.

(ii.) Ps. xviii. 27, 31 . . . the Lord.

(iii.) Ps. xxxiv. 8.

9th Sunday. (i.) Ps. liv. 4, 5. Verse 1.

(ii.) Ps. xix. 8 . . . heart, 10 . . . sweeter,
11 . . . taught.

(iii.) St. Matt. vi. 33.

Celebration of the Holy Communion. 149

- 10th Sunday. (i.) Ps. lv. 19 . . . against me, 23 . . .
nourish Thee. Verse 1, 2 . . . hear
me.
(ii.) Ps. xxv. 1, 2 . . . ashamed.
(iii.) Ps. li. 19.
- 11th Sunday. (i.) Ps. lxxviii. 5 God in, 6, God that maketh
. . . house, 35. He will give . . .
people. Verse 1.
(ii.) Ps. xxx. 1, 2.
(iii.) Prov. iii. 9, 10.
- 12th Sunday. (i.) Ps. lxx. 1, 2 . . . soul. Verse 2, Let
them . . .
(ii.) Exod. xxxii. 11 . . . people, 13 . . .
swearst . . . 14.
(iii.) Ps. civ. 13 The earth, 15.
- 13th Sunday. (i.) Ps. lxxiv. 21 . . . covenant, 20 forget
not . . . 23 . . . cause, 24 . . .
enemies. Verse 1.
(ii.) Ps. xxxi. 16, 17 . . . hand.
(iii.) Wisdom xvi. 20 Thou didst.
- 14th Sunday. (i.) Ps. lxxxiv. 9, 10. Verse 1, 2 . . .
Lord.
(ii.) Ps. xxxiv. 7, 8 The Lord is.
(iii.) St. John vi. 51 The Bread.
- 15th Sunday. (i.) Ps. lxxxvi. 1 hear Me, 2 . . . my
God, 3. Verse 4.
(ii.) Ps. xl. i. 3.
(iii.) St. John vi. 56.
- 16th Sunday. (i.) Ps. lxxxvi. 3, 5. Verse 1.
(ii.) Ps. xl. 16 make haste . . . Verse 17
. . . destroy it.
(iii.) Ps. lxxi. 14 I will make, 15 . . . until
now, 16 . . . headed.

- 17th Sunday. (i.) Ps. cxix. 137, 124 . . . mercy. Verse 1.
 (ii.) Dan. ix. 4 . . . said, 17 (part).
 (iii.) Ps. lxxvi. 11, 12.
- 18th Sunday. (i.) Ecclus. xxxvi. 16, 17 (part). Verse,
 Ps. cxxii. 1.
 (ii.) Ex. xxiv. (paraphrase).
 (iii.) Ps. xcvi. 8 Being, 9 . . . holiness.
- 19th Sunday. (i.) I am the salvation of the people, saith
 the Lord. In whatsoever distress
 they call on Me, I will hear them,
 and will be their Lord for ever.
 Verse, Ps. lxxviii. 1.
 (ii.) Ps. cxxxviii. 7.
 (iii.) Ps. cxix. 4, 5.
- 20th Sunday. (i.) Song of the Three Children, 5, 7, 8, 9,
 20 (parts). Verse, Ps. xlviii. 1.
 (ii.) Ps. cxxxvii. 1.
 (iii.) Ps. cxix. 49, 50 . . . trouble.
- 21st Sunday. (i.) Esther (Apoc.) xiii. 9, 10, 11 . . . all
 things.
 (ii.) Paraphrase Job i. 1.
 (iii.) Ps. cxix. 81, 84 Wherewith . . ., 86
 They . . .
- 22nd Sunday. (i.) cxxx. 3, 4 . . . with Thee Verse 1.
 (ii.) Esther (Apoc.) xiv. 12, 13 (para-
 phrased).
 (iii.) St. Luke xv. 10.
- 23rd Sunday. (i.) Jer. xxix. 11 . . . evil, 12, 14, I
 will turn . . . places. Verse, Ps.
 lxxxv. 1.
 (ii.) Ps. cxxx. 1.
 (iii.) St. Mark xi. 24.
- 24th Sunday. All as 23rd.

Celebration of the Holy Communion. 151

25th Sunday. All as 23rd.

(Next before
Advent.)

HOLY DAYS.

Dedication (i.) Gen. xxviii. 17, How dreadful . . .
Festival. Verse, Ps. xciii. 1.

(ii.) 1 Chron. xxix. O Lord God, 17 . . . in
the uprightness . . . here, 18 (part).

(iii.) St. Matt. xxi. 13, My house . . .
Prayer, and vii. 8.

St. Andrew. (i.) Ps. cxxxix. 17. Verse 1 . . . up-
rising.

(ii.) Ps. cxxxix. 17.

(iii.) St. Matt. iv. 19, Follow 20.

St. Thomas. (i.) (ii.) As St. Andrew.

(iii.) St. John xx. 27.

Conversion of (i.) Let us all rejoice in the Lord and
St. Paul. solemnly celebrate this day, in the
which Blessed Paul made this world
glorious, by his conversion. Verse.
Concerning the enlightenment of holy
preaching and conversion of St. Paul.

(ii.) Ps. cxxxix. 17.

(iii.) St. Matt. xix. 28 Verily, I say unto
you, that ye which have forsaken all
and followed Me, 29, shall receive
. . . life.

Purification. (i.) Ps. xlviii. 8, 9. Verse 1.

(ii.) Ps. xlv. 3 Full of grace.

(iii.) St. Luke ii. 26.

St. Matthias. (i.) As St. Andrew.

(ii.) Ps. xix. 4.

(iii.) St. Matt. xix. 28 Ye that have.

- Annunciation. (i.) Isa. xlv. 8 . . . salvation. Verse, And
let . . . to end of v. 8.
(ii.) St. Luke i. 28, Hail . . . with Thee ;
42 Blessed art.
(iii.) Isa. vii. 14 . . . Emmanuel.
- St. Mark. (i.) Ps. lxiv. 2. Verse 1.
(ii.) Ps. lxxxix. 5.
(iii.) St. John xv. 5 . . . fruit.
- SS. Philip and James. (i.) Neh. ix. 27 In the time . . . from
heaven. Verse, Ps. xxxiii. 1.
(ii.) Ps. lxxxix. 5.
(iii.) St. John xiv. 9 Have I . . . Father ;
10 . . . in Me ?
- St. Barnabas. All as St. Andrew.
- Nativity St. (i.) Isa. xlix. 1 The Lord hath . . . 2 . . .
John the Baptist. shaft. Verse, Ps. xcii. 1.
(ii.) Ps. xcii. 11.
(iii.) St. Luke i. 76.
- St. Peter. (i.) Acts xii. 11 Now I know. Verse 11
And when . . . he said —.
(ii.) Ps. xlv. 17-18 (paraphrase).
(iii.) St. Matt. xvi. 18 Thou art . . . Church.
- St. James. All as St. Andrew.
- St. Bartholomew. (i.) As above.
(ii.) Ps. xlv. 17 Thou shalt make . . . ;
18 . . . another.
(iii.) As St. Andrew.
- St. Matthew. All as St. Andrew.
- SS. Michael and (i.) Ps. ciii. 20. Verse 1.
All Angels. (ii.) Rev. viii. 3, An angel stood . . . in-
cense ; 4 . . . before God.
(iii.) Song of the Three Children, 37.
- St. Luke. (i.) Ps. xxxvii. 31-32 . . . heart. Verse 1.

Celebration of the Holy Communion. 153

(ii.) Ps. xxi. 3. Thou hast set ; 4 . . .
gavest it him.

(iii.) Ps. xxi. 5.

SS. Simon and All as St. Andrew.
Jude.

All Saints. (i.) Let us all rejoice in the Lord, and
celebrate the Feast in honour of All
Saints. Verse, Ps. xlv. 1.

(ii.) Ps. lxviii. 35.

(iii.) Ps. xxxiii. 1.

A FEW IMPORTANT BLACK LETTER DAYS.

23rd April, (i.) Ps. lxiv. 2. Verse 1.

St. George. (ii.) Ps. lxxxix. 5.

(iii.) Ps. lxiv. 10.

3rd May, (i.) As Tuesday in Holy Week.

Invention of the (ii.) A paraphrase (of which "O Saviour of
Cross. the world" would be a similar sub-
stitute).

(iii.) By the Tree we are saved, by the Cross
set free : the fruit of a tree beguiled
us, the Son of God hath redeemed
us. Alleluia.

2nd July, (i.) As on All Saints. Let us . . . in
Visitation honour of the Virgin Mary, con-
B.V.M. cerning whose visitation angels rejoice
and praise the Son of God. Verse,
Ps. xlv. 1.

(ii.) St. Luke i. 28, Hail . . . with thee ;
42 blessed art.

(iii.) Blessed is she which bare the Son of
the Eternal Father.

- 6th August, (i.) Ps. lxxx. 3 Show the light. Verse 1
Transfiguration. . . . sheep.
(ii.) Ps. xciii. 2-3.
(iii.) Ps. cx. 3 . . . the dew.
- 7th August, (i.) Phil. ii. 10 At the Name, 11. Verse,
Holy Name. Ps. cxxxv. 3.
(ii.) St. Mark xvi. 17 In My Name, 18.
(iii.) Rev. ii. 17 . . . To Him . . .
- 8th September, (i.) As on Visitation, changing "Visitation"
Nativity B.V.M. to "Nativity".
(ii.) Ps. xlv. 3 Full of grace . . .
(iii.) A Paraphrase.
- 14th September, All as on Invention, 3rd May.
Exaltation of the Cross.

§ IV. List of Communion Services, as specimens, ranging from easy to difficult (o means without *Benedictus* and *Agnus Dei*).

Concerted (English com- posers).	1. Hayne in G, o.	Hodson in G.	Woodward.
	2. Armes in A.	Dykes in F, o.	Calkin in G.
	3. Stainer in E flat, o.	Stainer in F.	Tours in C.
	4. Eyre in E flat.	Gadsby in C, o.	Garrett in E flat.
	5. Selby in F.	Smart in F, o.	Stainer in A (now complete).
	6. Martin in A.	Hoyte in D.	Jekyll in C (Weekes).

[These six sets are fairly representative services, ranging from what is in the reach of any choir that can sing in four parts, to more elaborate music, some containing solo and quartette work. All these are published by Novello & Co., except the last. (*Read from left to right, not by column.*)]

Schubert in G.

Mozart (vii.) in B flat (wants a cut in *Benedictus*).

Gounod (*Messe de Pâques*).

(Adapted
from the
Latin.)

Guilmant (*Première Messe* in F) (wants cuts in Creed, *Benedictus* and *Gloria*).

Kalliwoda in A (wants a cut in *Benedictus*).

Palestrina (*Æterna Christi*). Edited by London Gregorian Choral Association.

Gounod ("St. Cecilia") wants several cuts in Creed and *Gloria*.

These—out of many—represent those of which the music adapts itself most kindly to the English words. They are printed in the order of difficulty. Popular as it is, a warning must nevertheless be given as to taking up too readily the great "St. Cecilia" mass by Gounod. It is so melodious that the extreme difficulty attending a neat and therefore devotional rendering is often overlooked, and the result is not satisfactory. A choir must really be able to sing "*ppp.*," and with careful diminuendo and crescendo, before it attacks this beautiful but deceptive piece of music.

All these are published by Novello & Co., except Guilmant and Kalliwoda, by Schott & Co.

Garrett in F, o.

Armes in B flat.

Unison
services
(modern);
(ancient).

Plain-song masses, adapted by Rev. J. B. Croft. [Printed in modern notation; published at the Depot, 3 Great Peter Street, S.W.]

Missa Regia (adapted by Dr. King); *Missa de Angelis* and *Duplicibus* (adapted by Rev. H. Walker), Novello & Co.

V. A method found useful for helping Officiants, who cannot easily read musical notation, to take their part correctly in the Service.

In the Offices.....

~~O LORD, OPEN THOU OUR LIPS.~~

R forth Thy praise.

~~GOD, MAKE SPEED TO SAVE US.~~

~~GLORY HOLY GHOST. PRAISE YE THE LORD~~

~~O LORD, SHEW THY MERCY UPON US.~~

~~O LORD, SAVE THE KING.~~

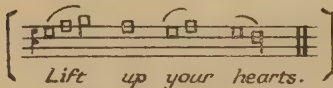
~~ENDUE THY MINISTERS WITH RIGHTEOUSNESS.~~

~~O LORD, SAVE THY PEOPLE.~~

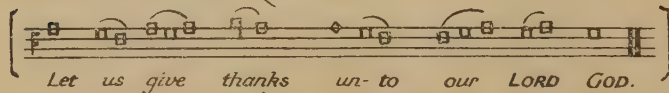
~~GIVE PEACE IN OUR TIME, O LORD.~~

~~O GOD, MAKE CLEAN OUR HEARTS WITH IN US.~~

In the Eucharist.....



~~LIFT UP YOUR HEARTS.~~

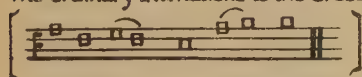


~~LET US GIVE THANKS UN-TO OUR LORD GOD.~~

IT IS VERY MEET, RIGHT, AND OUR BOUND-EN DUTY, THAT WE
 SHOULD AT ALL TIMES, AND IN ALL PLACES, GIVE THANKS UN-TO
 THEE, O LORD, HOLY FATHER, ALMIGHTY, EVER-LAST-ING
 GOD, THERE-FORE, WITH ANGELS AND ARCH-AN-GELES
 AND WITH ALL THE COM-PANY OF HEAVEN, WE LAUD AND
 MAGNIFY THY GLORIOUS NAME, EV-ER-MORE PRAIS-ING
 THEE, AND SAY-ING:—

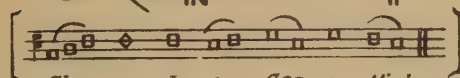
The Proper Prefaces can be arranged similarly.

The ordinary Intonations to the Creed and *Gloria*, thus:—



I be-lieve in one God:—

I BE-LIEVE IN ONE GOD:—



Glo-ry be to GOD on High:—

GLO-RY BE TO GOD ON HIGH:—

CHAPTER V.

THE OCCASIONAL SERVICES.

THE choral work of a Parish Church (more even than of a Cathedral) extends to the rendering of the services usually called Occasional, as being at irregular times, and not part of the regular musical service of the sanctuary, as the Eucharist and Daily Offices are. They of course want all possible care : all the more because they are not regular, and also because several of them occur but once in the lives of those for whom they are performed, and the careless or careful rendering of the service is a life-long remembrance in their minds.

Holy
Baptism.

(a) The service of the Holy Sacrament of Baptism is one that lends itself but slightly to musical treatment. This has always been the case, but we have lost one point in connection with it which our forefathers had, *viz.*, the solemn blessing of the font on such occasions as Easter Eve and Whitsun Eve.

All that can be done now, if a choir is asked for at the Baptism Service, is to *surround* the service, so to speak, chorally.

The choir can assemble in the chancel, and proceed to the font (headed, if thought well, by the cross), singing either an appropriate hymn [such as a hymn to the Holy Ghost, 209 *A. and M.*, or part of the Litany of the Holy Ghost (vv. 1, 2 and 10, to end), or the Psalms (cxiv. and cxv.), sung in the solemn procession to the font in old days on Easter Day evening.] They would arrange themselves in some convenient place near—out of the way of the sponsors and baptism party. They can respond with the *Amens* (sung, if the officiant monotones the prayers; only said, if otherwise), and join in the Thanksgiving Prayer, “Almighty, Everlasting God,” and Lord’s Prayer after the act of Baptism. At the conclusion of the service another appropriate hymn or anthem may be sung. If the organ is used, it is well that all singing taking place actually at the font should be unaccompanied, on account of the distance between voices and instrument, and the difficulty, therefore, of keeping together; so a small choir of four parts is the best to use on this occasion. This is all the

Use of organ.

In a service.

musical rendering attainable in a Baptism service—whether it be that for infants or for those of riper years. If it takes place—as arranged for in the Prayer Book—during a service, after the Second Lesson, the following Canticle (*Benedictus* or *Nunc Dimittis*, according to the service in which it takes place) may be begun immediately after the Baptism service, and those of the choir that went to the font will return in order to their places while it is being sung.

(If a cross is used, the cross-bearer may go to the rear of the font, or to the right hand of the officiant, and raise the cross during the blessing of the water and the act of Baptism.)

Reception Service.

In the service of the Reception of a baptised infant into the congregation, a choir would seem to be out of place altogether, nor is there any available hymn exactly suited for the occasion.

Craze for introducing hymns.

Before we pass on to the other services, it would be well here to make a protest, on behalf of the integrity of our Occasional Offices, against a craze (it can only be called this) which has in later days shown itself, *viz.*, to thrust in hymns into all possible or impossible points of these services, breaking the continuity, not only of the

office, but of its very sense and meaning, and lengthening the service most unnecessarily. Besides this, the addition of so much rhythmical matter, in a short space of time, has the effect of making the service cumbersome and wearying instead of bright and helpful, which a moderate and apt use of hymns would do. It is in this that a parochial precentor must exercise his judgment and his authority somewhat specially. This protest applies very closely to the next service we have to think of.

(*b*) *Confirmation*.—In her common sense, the Church, realising that the actual process of confirming a large number of persons takes up considerable time, has made the Confirmation service the shortest general service in the Prayer Book. If, in our indiscreet zeal, we add, perhaps, a Litany, and hymns *ad libitum* (to say nothing of two long addresses) to the Confirmation service, we are just spoiling the very point of its shortness, and making it a service of weariness to those who above all should have reason to remember it as a service of joy—the candidates themselves.

One short hymn at the beginning, or better still, an Invocation of the Holy Spirit immediately before the Act of Confirmation begins, and another

short hymn (e.g., "My God, accept my heart this day," *A. and M.*, 349) at the close of the service, is ample. I have known a Confirmation with no less than eight hymns in it. We want to help, not to hinder.

Responses.

In the service itself there is very little for a choir to do. Many bishops (and, it seems, quite rightly) insist on the candidates *only* responding to the "Our help is in the Name," etc. There are only three *Amens* to be sung, with the Response to "The Lord be with you," and the Lord's Prayer to be monotoned. The *Amen* after the short blessing, "Defend, O Lord," etc., which accompanies the Imposition, is for the bishop only. It is not a Response, and the choir has nothing to do with it.

There is one musical part of the service, however, which is valuable, and gives an opportunity for very appropriate work. Some bishops ask for soft *organ* music during the time of the Confirming. The choice of this music is of real consequence to the devotion and reverence of the service, and can be made most helpful.

Voluntary during Imposition.

Matrimony.

(c) *Solemnization of Matrimony*.—We have here a service, given us to use, which, of all the marriage services in the world, lends itself best to

musical treatment ; indeed, it has been so arranged in our own Prayer Book that it should do so.

The service is divided into two distinct parts : (1) the Espousals, which takes place now in the body of the church (originally in the porch), and (2) the prayers and blessing at the altar, preparatory to the celebration of the Holy Communion.

(1) The Espousals.—We can start with a very ^{Espousals.} appropriate introduction. The bride nowadays comes up the church. “Into the body of the church” has come to be considered the top of the nave, just outside the chancel ; and she has all the length of the centre aisle to pass through. The old English custom of sending a few boys of the choir to meet the bride at her house may be easily translated into sending a few (six are enough) to ^{Bride’s entrance.} meet her at the door of the church, and escort her up the aisle. An appropriate hymn may be sung (not too long), the rest of the choir being in their places in the chancel. All this gives dignity and reverence to her entrance. It is not a procession—that comes later. When the boys reach the chancel they would turn off right and left there below the step, three on each side, and remain there during the Espousals. The officiant is stand-

ing at the chancel entrance, ready. The larger part of this portion of the service may be called personal, and beyond the Amen at the close of the prayer, "O Eternal God," and the blessing, there is nothing to notice from a choral point of view. It may, however, be pointed out, what is so often forgotten, that if we are careful to follow our Prayer Book order, *no one* kneels down throughout this part of the service except the bride and bridegroom. *They* kneel for the prayer upon them, for the solemn joining of hands (a ceremony peculiar to our own English rite), and the Blessing.

Kneeling
in first
part of
service.

"Then they shall both kneel down" is the order—no one else. The choir would be careful to remain standing, both those inside and outside the chancel, and the officiant would do well to remember that the "Let us pray" is addressed only to the two being married, just as the prayer following is for them only. Those three words should be said, as all the other personal part of the service, in a quiet voice to them, and not in a loud voice to the people. There is a significant fact in the body of the congregation standing round their brother and sister kneeling in their midst at that moment. They are joining with the officiant, and exercising their royal priesthood

in blessing them,¹ and therefore are necessarily standing. If the congregation were intended to kneel, the Rubric of 1662 would certainly have said so. To do so spoils this striking part of an important point in the service.

(2) The Espousals over, the second part of the Altar part. service begins, and it begins with one of the formally appointed Processions in the Prayer Book : "Then the Minister or Clerks, going to the Lord's Table, shall say or sing this Psalm following". This Rubric is practically the same as that in the first English Prayer Book, and cleverly, in as few words as possible, provides for a plain or choral rendering of the service.

"Then the Minister" goes with "shall say this Psalm".

"Or the Clerks" goes with "shall sing this Psalm".

The old Rubric of the pre-Reformation rite was "Here let them go into the Church to the step of the Altar, and let the Priest and his Ministers, as Psalm sine nota. they go, say Psalm cxxviii., without note".

Here we have distinctly improved on the old Our improvement. rite, and directed the Psalm to be the *song* of the Procession, and so prepare the way for a choral

¹ Without pressing the words too far, it is interesting to notice that the words the priest uses, "Whom we bless in Thy name," occur nowhere else in the Prayer Book.

The
Psalms.

Their
music.

rendering of the rest of the service. Here also comes in the value of the six boys waiting outside the chancel. They now become "the Clerks" to lead the Procession, and join with the rest of the choir in their stalls in singing the Psalm. The introduction of the alternate Psalm lxxvii. appeared first in the Prayer Book of 1549, and is a thoughtfulness on the part of our revisers, intended for use when the parties to be married are advanced in years: though, of course, it can be used when wished instead of Psalm cxxviii., under any circumstances. Being a Procession, the Psalm should be sung "full," and to a chant suitable for so joyous a part of the service. If a Gregorian, it might be marked by *faux-bourbons*. If an Anglican chant is used, a "single" is better than a "double" for so short a Psalm. The six boys would turn into the east end of the choir stalls.

From this point onwards the service is full of choral opportunities. The Lesser Litany is marked carefully for "minister" and "answer," and perhaps would be best so treated to the ordinary Plain-song inflections, but after the monotoning of the Lord's Prayer, the Responses may be sung to Tallis (a setting of which for these Suffrages is to be found in Novello's *Parish Choir Series*, No.

256—"Music for the Marriage Service"). The Amens would be sung after the three Prayers and the Blessing, and may be accompanied, if wished.

After the Blessing, all the earlier editions of our Prayer Book bid us to go on with the Celebration of the Holy Communion. The Rubrics are as follows :—

Holy
Communion at a
marriage
service.

1549 : "Then shall be said after the Gospel a Sermon". "The new married persons (the same day of their marriage) must receive the Holy Communion."

1552 : "Then shall begin the Holy Communion; and after the Gospel shall be said a Sermon . . .". "The new married persons," etc., as above.

1662 : "It is convenient that the new married persons should receive the Holy Communion at the time of their marriage, or at the first opportunity after their marriage".

These Rubrics at least show the mind of the Church; and, with our present Prayer Book in our hands, if a Celebration is wished for with the marriage service, it must, of course, be provided.

There is a meaning in the earlier Rubrics as to "after the *Gospel*, the Sermon". The Nuptial Celebration, in thought for the bride and bride-

Question
of Creed
and
Gloria.

groom, was shortened, and made a "*Missa Brevis*," that is, without Creed and *Gloria*, therefore the sermon would necessarily follow the Gospel, there being no Creed. If, however, the Creed and *Gloria* are sung, care should be taken to make them suitably short, and the homily or sermon would then come in, in the usual place, after the Creed ; this point of the earlier Rubrics is, nevertheless, worth taking into consideration, and there is no further order in our present Rubric to contradict it.

Collect,
Epistle
and
Gospel.

If the proper service is used, by permission, the Collect is that of Trinity Sunday, the Epistle, 1 Cor. vi. 15-20, "Brethren, know ye not . . . are God's," and the Gospel, St. Matt. xix. 3-6, "At that time the Pharisees . . . asunder". All the Office, Introit, Offertory, etc., is of Trinity Sunday. A marriage Eucharist is a votive service of the Blessed Trinity, and the supplementary portions should be chosen accordingly.

How to
end a ser-
vice with-
out Cele-
bration.

In the case of the marriage being without a Celebration (which, by the present system of afternoon marriages, often occurs), then, as the Rubric orders, the homily or an address would be given after the blessing. This does not make a satisfactory ending to the service, and here, in a

choral service, is the place where a suitable hymn or anthem may be sung ; and then a final blessing¹ may be given for the whole congregation. There is one further point where choral assistance is valuable. A few minutes, four or five, are always spent in signing the registers. During this time an anthem or hymn may be sung for the sake of the general congregation while the bridal party are absent in the vestry. This is better than a voluntary, as it gives the congregation something to occupy their attention. Then the wedding march follows, when the bride and bridegroom leave the Vestry.

The question has often been asked if a Processional Cross should be used in the Marriage Service. The only procession is the Psalm from the chancel step to the altar, and is by way of an *Introitus*. There is no precedent for its being headed by a cross, which in old days was only used on solemn occasions, not at all as a kind of verger's staff to head any ingress or egress of a choral body. To meet the bride at the door with a choral procession and cross has no authority whatever, of

Cross not
used.

¹ A request for a few moments' silence before this blessing is given, for the sake of private prayer for those just married, is a valuable addition to the reverence of the service.

any kind, and is assimilating a wedding to the service which we have next to consider.

Burial
Service.

(*d*) *Burial of the Dead*.—The Church holds herself ready both to rejoice with her children that rejoice, and also to weep with those that weep, and our beautiful Burial Service claims our very reverent and tender care.

Proces-
sion.

Here, to start with, stands another formally ordered procession, and the mind of the Church now is in accord with the use of the earliest ages ; a funeral procession in connection with the Funeral Service is spoken of by St. Gregory Nyssen, St. Chrysostom, St. Augustine and other early fathers. Our present Rubric is: “The Priest and Clerks (choir) meeting the corpse at the entrance of the churchyard, and going before it either into the church or towards the grave, shall say, or sing ———”. The “sentences” which follow from Holy Scripture stand by themselves in Liturgical history. Psalms, with antiphons, formed the song of the procession in former days. Some portions of these Scripture sentences are to be found in the old offices of the dead, and originally in the form of antiphons, with verses, and they are so printed in Merbecke’s *Common Prayer Noted*. But the universal custom now, crystallised

by the music of Croft, is to sing them as a set of processional anthems. [It is certainly a procession ^{music.} which may be treated as a *great* procession, and the cross would be used in a church accustomed to use it—very properly. The whole choir would form the procession.]

There is the setting of Croft to these anthems, and also the late Mr. Redhead has harmonised and printed in his *Burial Office* (Masters) Merbecke's music, which is most dignified and beautiful, and perhaps is more suitable for parochial services than the setting by Croft. Both settings are intended for unaccompanied singing.

Our own service has been arranged as to its order more accurately than in preceding editions of the Prayer Book. The Rubric, quoted above, is in substance the Rubric of preceding editions, and the explanation, or rather the application, of ^{Order of service.} it is, that bodies of those who die from an infectious disease should not be taken into the church. Otherwise, the service *in* the church is now a distinct part of the service.

The Psalms chosen, though both may be sung, are really parallel with the Psalms in the Marriage Office: the 39th being intended for younger, the 90th for elder people. The chant would be

*Gloria
Patri*
to Psalm.

chosen with care : it need not necessarily be in a minor key, especially in the case of the first. In choosing a Gregorian tone, a tone with a long ending would be preferable to a short one. The Psalm in this service does not quite stand in the same position as the Psalms in an ordinary office : it has a special import. It should be therefore treated with some dignity, and perhaps sung more deliberately than usual. The *Gloria Patri* (printed, we must notice, as in the case of the Canticles, in full) accentuates this. But it is a new departure from the old order. The *Gloria* never was used in the offices for the dead. This may give a hint to us in singing these appointed *Glorias*, viz., to sing them *pianissimo*, and without accompaniment. This can easily be done with an Anglican chant. With a Gregorian tone it can be done more satisfactorily if it is harmonised with a suitable *faux-bourdon* harmony (e.g., the *Tonus Peregrinus* could be effectively arranged in this manner). The effect of these soft *Glorias* is devotional and touchingly instructive.

After the Lesson (which to give it greater dignity may be read from the lectern, if convenient) is the place where the Celebration of the Holy Communion should come in.

It would be a short Celebration—that is to say, <sup>Celebra-
tion.</sup> with the Creed and *Gloria* merely said on a low note, if not omitted ; but in all other respects it is fully sung.

The Introit of the old office was : “ Grant them, O Lord, eternal rest, and let light perpetual shine on them ”. *Verse*, Ps. lxxv., vers. 1 and 2.

The Gradual : “ Grant them ” (as above), and the *Verse*, Ps. xxv. 12, with a Tract in place of *Alleluia*, viz., Ps. xlii. 1, 2, 3.

[The hymn *Dies Iræ* (Day of Wrath) has been used very generally as Sequence, though it is uncertain whether any Sequence was used, as a rule, in the old English office.]

The Offertory was a prayer, not direct from any Scripture text, and the Communion was an adaptation of the “ Rest Eternal ”. ¹

¹ Offertory : “ O Lord Jesu Christ, King of Glory, deliver the souls of all the faithful departed from the hand of hell, and from the deep pit : deliver them from the lion’s mouth, that hell swallow them not up, that they fall not into the blackness of darkness, but let St. Michael the standard-bearer bring them into the holy light which Thou didst promise of old to Abraham and his seed ”.

Communion : “ Grant unto those, O Lord, in memory of whom the Body of Christ is received, eternal rest ”. *Verse*, “ And let light perpetual shine on them ”.

The Collect is now that prayer headed THE COLLECT at the close of the Burial Service ; the Epistle is 1 Thess. iv. 13, to end, and the Gospel, St. John vi. 37-39 (inclusive).

This Epistle and Gospel (with this Collect) were set out for use in the first Prayer Book (1549), and in the first Latin Prayer Book of Elizabeth (1560), which was put out for the purpose of restoring certain things in the 1549 book, which the English edition of 1559 did not contain ; and they have been episcopally re-authorised for use at solemn burial (or requiem) services frequently in the last thirty years.

The principal point of the music of the service would be the *Sanctus*. However much we may wish to bring our mourning into the service, it should not affect God's honour, and the praise due to Him ; therefore, the *Sanctus* (with the *Benedictus*) would be solemnly sung.

In the use of the *Agnus Dei*, the old office turned it into a memorial of the departed, thus : " O Lamb of God, that takest away the sins of the world, grant (" him," " her," or " them ") rest ". Thus twice, and the third time ending " grant (" him," " her," or " them ") rest everlasting ".

[Where the words of the ancient office are not adhered to, a few hints may be useful in framing a devotional service for this important act of worship :—

For Introit and Offertory : “Enter not into judgment” (*Attwood*). “Like as the hart” (*Vincent Novello*). “Happy and blest (St. Paul, *Mendelssohn*) ; or hymns such as, “Brother, now thy toils are o’er” (*People’s Hymnal*, 380, or *Thirty Hymn Tunes*, No. 13, edited by the writer), “Brief life” (225 *A. and M.*).

For Communion : Last verse of 234 *A. and M.* (changing “me” into “him,” “her,” or “them” as required. See last portion of Sir George Martin’s anthem, “Whoso dwelleth”).

For last hymn during Ablutions : 230, or 286, or 22, *A. and M.*, or the *Nunc Dimittis* (chanted, without *Gloria*, and, if wished, with the “Rest Eternal” before and after).

Many more anthems or hymns might be mentioned, but these are given as suggested and appropriate specimens.]

An interesting note left us by Bishop Cosin, one of the principal members of the Revision Committee for our own edition of the Prayer Book, stands thus : “If there be any divine service to be read . . . the corpse shall be decently placed in the midst of the church till they be ended”. His expression “divine service” would certainly refer to a celebration of the Holy Communion. It also helps to fix the place where the body should be

Suggested
service.

Bishop
Cosin’s
note.

put. It is consonant with the expression "the body of the church" used elsewhere, and the actual spot would naturally be outside the chancel entrance.

The Interment.

"Man that is born".

The second part of the service, the "Interment," begins with the splendid anthem, "Man that is born". The earlier part comes from the book of Job ; the latter part (as has been shown above, chapter iv., "Sequences") is from the sequence or prayer written by Notker of St. Gall. The whole passage is peculiar to the English service, and is one of those magnificent bursts of devotional emotion which are rarely found in Western offices, and ally us more closely to the warmer utterance of Eastern worship. It seems in part to carry out St. Chrysostom's joyous exclamation over the dead : "What mean the bright burning torches? Do we not follow the dead like champions? What mean the hymns? Do we not thereby glorify God, for that He hath crowned our departed brother, that He hath freed him from labours, that He hath him with himself, freed from fear? All these are expressions of joy, whereby we do in a holy valour laugh at death" (quoted by Bishop Sparrow in his *Rationalis*). The Rubric attached to this anthem is as follows : "*When they come to*

the grave, while the corpse is made ready to be laid into the earth (not after it has been lowered), the Priest shall say, or the Priest and Clerks shall sing”.

The setting of Merbecke, harmonised by Red-head, can be used (it is not so effective as the procession sentences), and there is Croft's setting. A really effective setting, sufficiently simple for out-of-door unaccompanied singing, is much wanted for this anthem.

The arrangement of our service is so different from the old office of Burial that neither its order nor its music assists us much in the service we are considering. Immediately after the committal comes another anthem special to our office, which demands a careful musical treatment, namely, “I heard a voice”.

We can refer to the same settings as before, as “I heard the only available musical use, although the “I heard a voice” has been treated as an anthem for solo and chorus by Dr. Garrett, yet this is of no use out of doors without accompaniment. (There are other settings of this anthem—one by Goss, another by Hopkins). The Lesser Litany would be sung to its usual Plain-song inflections, and the Lord's Prayer monotoned, the “Amens” to the two prayers, and to the Grace would be sung. At

the close of the service comes in fittingly a hymn, if wished, and such hymns as "Brother, now thy toils are o'er" (mentioned above), or "Now the labourer's task is o'er" (*A. and M.*, 401), "Safe home" (609), are appropriate ones with which to close the service, after which the choir would return quietly by the shortest way to the vestry.

Burial in a cemetery.

Thus far the Burial Service has been considered as being used in a church with its own burying-ground. But in towns or other places with cemeteries the arrangement of having at least the church portion of the service in the Parish Church of the deceased is so common that this must have our consideration. All the first part of the service would be as has already been stated, up to the end of the Lesson, except that in most cases the clergy and choir would meet the body at the door of the *church*—at any rate where there is not any "churchyard" to speak of. After the Lesson, if there be no celebration of the Holy Communion, two or three different orders may be followed:—

Order of service in church.

1. To sing a hymn or anthem after the Lesson, and then let the body be removed. It is reverent and seemly that the choir should go down to the door of the church, and, standing there on either side of the aisle, should sing a final valediction as

the body and mourners pass out (and nothing is better than the *Nunc Dimittis*, without *Gloria*, and with the antiphon "Rest Eternal," as suggested above).

2. Sometimes (especially in cold or wet weather) ^{What to do in wet weather.} it is thought well to say in the church all of the service that can be so said.

In this case the anthem "I heard a voice" would be sung immediately after the Lesson, and the rest of the service ("Lord have mercy," etc.) to the end ; kneeling, and sung as suggested above.

The "Man that is born" and the committal is all that is then left to be used at the grave. The "Man that is born" is so closely connected with the actual interment that it should not be dissociated from it. Without doubt, under these circumstances, a blessing after the committal may be used to conclude the service at the grave, which is much more significant than repeating "the Grace".

We must return here to the question of the ^{Choir going to grave.} choir going to the grave.

1. Where a church stands in its own church-^{1. In their own church-yard.} yard which is still used as a burying-ground, they would naturally do so (except in the case of inclement weather as provided for above). This

must be done in as seemly an order and as reverently as possible. Therefore it is needful that the choir should move over the ground together the day before, or some time before the service, so as to know where each member is to go and to stand. This will save all stumbling over graves, uncertain positions, and irregularities of any kind which so awkward a procession, unrehearsed, would be sure to entail. Added to this is the question, how should the choir be occupied? The Prayer Book gives no hint. "When they come to the grave" is all it says.

The "I am the Resurrection" would of course be the procession-song if they went direct from gate to grave. But from church to grave we may be thrown back on old precedent if it is thought well not to *repeat* the "I am the Resurrection".

The old song¹ on the way to the grave was Psalms cxiv. and xxv., without *Gloria Patri*, with "Rest Eternal," etc., sung after the second Psalm, and with the following antiphon before and after the Psalmody: "May the Angels lead thee into Paradise, may the Martyrs receive thee into their company, and guide thee into the Holy City Jerusalem".

¹ See Maskell's *Monumenta*, vol. i., p. 146.

These Psalms might be used without the antiphon, or, as we are quite free in the matter, a portion of a metrical Litany (*e.g.*, the Commendatory Litany, *People's Hymnal*, 600, and *Thirty Hymn Tunes*, No. 13, alluded to above), or such a hymn as "O God, our help in ages past," or "Brief life," if preferred; only taking care that the thankful and therefore the brighter side of the service be expressed, recalling St. Chrysostom's words. The intention of these two Psalms under the colouring of their antiphon (an exquisite instance of the special adaptation of Scripture) gives a useful suggestion as to the line of thought that the song going to the grave should express.

2. But where the graveyard or cemetery is some ^{2. At a cemetery.} distance from the church in which the first part of the service has taken place, it is a very doubtful question whether—without very strong reasons—the choir should go to the grave. If they do, they would assemble at some spot in the cemetery where the approach to the grave can easily be made, and precede the body when it arrives, singing as above. The hymn, or anthem, or *Nunc Dimittis* would be sung at the close of the service after "the Grace," and the choir would then

quietly withdraw at once, or remain in their places till the mourners be gone.

“Cautelœ.”

There are a few “Cautelœ” which are of consequence in this very important service.

1. It is needful to keep as far as possible in view that the Burial Service is the laying of a Christian brother’s or sister’s body to rest, thanking God for taking the soul to Himself as we bury the body in peace, and praying that that soul may itself rest in His peace. The attempt to thrust in our own mourning to such a degree as to put the service, so to speak, into black, is certainly not in accord with the spirit of the thankfulness and sober hope with which our service is full.

2. It is in this service, above all, that the craze, mentioned before, of inserting hymns *ad libitum* is to be met with.

There are just two places where a hymn can come in rightfully, *viz.*, after the Lesson, before the body leaves the church (either for the churchyard or for the cemetery), and at the close of the service at the grave. To insert a hymn before the Lesson, or after the anthem, “I heard a voice,” or in any other place, in the direct course of the service, breaks into and spoils the

continuity, as well as increases unnecessarily the length of the service.

If there is a celebration, the Introit, Offertory, and Communion might be hymns if wished, but they would then come in quite in order.

It is the breaking of the course of the service itself, and so, really a trifling with the order of the Prayer Book, which the precentor should kindly and firmly endeavour to prevent.

3. A difficult and somewhat delicate matter arises here. Even if the order of the Prayer Book is carefully preserved, sometimes the friends of the deceased press for the use of his or her "favourite hymns" at the Funeral Service, very often quite irrelevant to it. How very much the deceased would dislike the introduction of a personal element at such a time goes without saying. The remembrance of their soul before God, rather than fancies, would naturally be the burden of their funeral-song if they could choose. We cannot be too careful to do our best, tenderly and earnestly, to preserve the real intention of the service, and to make it the true comfort it is intended to be to the mourners, as a service to and for God, and not as a vehicle of sentiment or emotion.

Organ at a
funeral.

Organ music at a funeral requires rather special care. Much of the actual service is very fitting to be sung—where possible—without accompaniment. If the Merbecke sentences are sung with accompaniment, it would seem well to sing them in the Plain-song only, not in harmony, reserving the harmony for unaccompanied singing. Of course only for the part of the service in the church could the organ be used ; therefore it is well, in the Burial Service itself, to assimilate the two portions of the service, in and out of church, as much as may be. But when there is a Celebration of the Holy Communion, then the organ would be fully and rightly used, for a funeral Eucharist is not by any manner of means a penitential one, and it requires all the solemn dignity that can be given it.

Where occasion allows, a funeral march can be introduced with great effect.

Memorial
services.

Memorial Services.—Although there is a chapter upon “Special Services,” yet it is perhaps well to bring our consideration of these important “Memorials” (which have become very general in the last few years) into close connection with our Burial Office, as they have, of course, much in common in their musical rendering.

There are two forms which a Memorial Service can take :—

1. A service performed in one place *simultaneously* with the funeral proper, which is taking place elsewhere.

2. A service in remembrance of one who has died and been buried out of the country.

In the case of (1) those who come together for it naturally desire to join in the Burial Service itself, as though they were themselves present at the actual funeral. In arranging it, therefore, the whole Burial Service can be used except the “Man that is born” (and, of course, the Committal portion). The choir would enter their stalls during an appropriate voluntary, and there sing the Sentences and one Psalm (or both). The Lesson would follow. Then the anthem, “I heard a voice,” at once, followed by the Lesser Litany, Lord’s Prayer, and Collects and Grace. Then might follow a suitable hymn or anthem, or a portion of the Commendatory Litany (spoken of above),¹ with which to conclude the service. If it ends with a hymn or anthem, a final blessing

Simul-
taneous
funeral
service.

¹ P. 181. As it ends with the prayer, “Almighty God with whom do live, etc.,” that prayer might be omitted from its place in the service proper.

might be given : the Commendatory Litany makes a sufficient close, with its own ending.

Such a service as this is supposing the time fixed to be in the afternoon. But if in the morning, it would hardly be a complete "Memorial" Service without the great "Memorial," a Celebration of the Holy Communion, which would follow upon the Lesson, as provided for above in the remarks on the Burial Service. As the Collect from the service, "O merciful God," is the Collect of the Eucharist, and as the "I heard a voice" could fittingly, in this case, serve as Introit, the two most important points of the latter part of the service are thus brought into the Celebration, which would thus complete the "Memorial" Service. The music used would be identical with what has been suggested above.

Commemorative service.

In the case of (2), a Celebration of the Holy Communion plain, or choral, would naturally be the fitting memorial, and the music, if choral, would still be as set out above, using the "Sentences," perhaps, as Introit. One who has died abroad is hardly likely, except under special circumstances, to have been remembered in the great Memorial. Obviously, that would be therefore the right service to use. Where this is not done,

and only an office decided upon, the first part of the Funeral Service is appropriate till after the Lesson. Then may follow a hymn or anthem, and the service may fittingly conclude with a portion of the Commendatory Litany; or the 51st or 130th Psalm, with the Collect from the Burial Service and the Grace. Not being a simultaneous service, there is no need to use more of the latter part of the Burial Service than the Collect.

(e) The Churching Service is distinctly a private ^{Churching of women.} and plain service, and not one to treat as a choral service at all. The Psalm is to be said, similarly as the short introductory address, to the woman, and in the case of the first Psalm (116th) it has been both shortened and altered to suit the occasion. It is certainly not to be sung now, though in old days "ministers" (probably acolytes) were present (see below).

The position that the woman should take in the church is the only question we need consider. It has been changed in our various Prayer Books, and this point is one of those which are referred back to earlier precedent, of which there are several instances in our present book.

In old days the priest was to go to the church porch, and take the woman by the hand and say,

“Enter thou into the temple of God”.¹ Then followed Psalms cxxi. and cxxviii., which he said with his “Ministers”.

In 1549 (First Book, Edward VI.) : “*The woman shall come into the Church, and there shall kneel down in some convenient place, nigh unto the Quire door ; and the Priest standing by her, shall say these words, or such like as the case shall require : ‘ Forasmuch,’*” etc. “*Then shall the Priest say this Psalm, 121st,*” and no “Ministers” or Clerks are now mentioned. The Lesser Litany, the Lord’s Prayer (down to “from evil”), Versicles, and Collect followed as now. It ended with this Rubric : “*The woman that is purified must offer her Chrisome, and other accustomed Offerings. And if there be a Communion, it is convenient that she receive the Holy Communion.*”

In 1552 the first Rubric ran : “*The woman shall come into the Church, and there shall kneel down in some convenient place, nigh unto the place where the table standeth, and the Priest standing by her shall say*

¹ This was repeated again, more fully, after the Lesser Litany, Lord’s Prayer, Versicles (as now) and a Collect had been said,—thus : “Enter thou into the temple of God, that thou mayest have eternal life, and live for ever. Amen.” While he said this he led her into the church, so the short service was actually said at the church door.

these words or such like, as the case shall require : 'Forasmuch,' " etc. The rest of the service was identical with 1549. The Rubric at the end varied. "*The woman that cometh to give her thanks must offer accustomed Offerings ; and, if there be a Communion, it is convenient that she receive the Holy Communion*". The new addition in the first Rubric of "*nigh unto the place where the table standeth,*" was evidently inserted that she might be in a handy place for her Communion [and, historically, the words are interesting, as showing that the "Table" was not necessarily, at that date (1552), in the chancel]. The (Elizabeth) book of 1559 is identical with 1552. Our own book has changed the service considerably. The first Rubric is more general as to place : "*The woman, at the usual time after her delivery, shall come into the Church decently apparelled, and there shall kneel down in some convenient place, as hath been accustomed, or as the Ordinary shall direct : And then the Priest shall say unto her : 'Forasmuch,' "*" etc. The time and the habit¹ for the Churching are now noticed. The

¹ The old order (which our Rubric evidently refers to) was "*Caput habeat co-opertum velo albo*". Such a veil was sometimes provided by the Church, and notice of it appears in Inventories.

121st Psalm is entirely changed for two new ones — the 116th [altered (verse 4), and shortened, (verses 13 and 16 combined, and 14 and 15 omitted)] and 127th. Of these, the latter is for general use, and the former if the woman is proceeding to her Communion, or in the case of a still-born infant, or where the child has died before the Churching could take place — one of the thoughtful additions of our own book. "*Then shall the Priest say the 116th Psalm*" is the Rubric introducing it, which, without any mention of clerks, shows very certainly that the Psalm is to be privately said to the woman, and not sung, the alterations in the first Psalm emphasising this.

One other change of importance is the addition of the doxology to the Lord's Prayer, giving special point to the service as a Thanksgiving.

The last Rubric is identical with that of 1552.

We thus can gather that the most seeming position for the woman would be outside the chancel, and that the service is preparatory to the receiving of the Holy Communion. The priest stands throughout, and goes to the altar, and offers the alms received at the close.

One important question as to the use of this

service is sometimes asked. Archbishop Grindal, Archbishop Grindal's order. in 1571, gave a sufficient and satisfactory answer :—

“They should not church any unmarried woman which had been gotten with child out of lawful matrimony, except it were upon some Sunday or Holy Day, and except she, before child-bed, had done penance, or at her Churching did acknowledge her fault before the congregation” (quoted by Blunt, *Annotated Prayer Book*, from Cardwell's *Documentary Annals*, i., 335).

(f) The Communion Service, in its entirety, Communion service. and as a service for use on the first day of Lent, does not offer any opportunity for a choral, that is to say, a musical rendering. Once again the comparison of the varying Rubrics of our different Prayer Books will help us, as they are very distinct.

Our service is practically a new service, dating from 1549. It has hardly any connection with the old Penitential Office for blessing the ashes and ejecting the penitents, except, perhaps, with the preparatory part, which consisted of the recitation Question of music. of the seven Penitential Psalms, Versicles (almost identical with those in our service), and certain prayers, from which the latter prayers in our service can trace some origin. The Rubric, however, of this preparatory service is to be

noted : “ *Which, having been said by all without chanting* ”.

The first appearance of our present Communion Service headed only “ The first day of Lent, commonly called Ash Wednesday,” is in the first Book of 1549. The first Rubric is nearly similar to our own,¹ and all the first part of the service. Before the 51st Psalm stands the same Rubric : “ *Then shall they all kneel upon their knees, and the Priest and Clerks kneeling (in the place) where they are accustomed to say the Litany, shall say this Psalm* ”. “ This Psalm,” the 51st, stands in the place which the whole of the seven Penitential Psalms formerly occupied in the old service ; but no mention of chanting occurs here in the new Rubric, and the old order, “ without chanting,” doubtless was carried on into the new service, and applied here. But further on, when we come to the “ Turn Thou us, good Lord,” it is headed thus : “ *Then shall this Anthem be said or sung* ” ; and this “ Anthem ” closed the service.

“ Turn
Thou us.”

The first Rubric of 1552 is identical with that

¹ It apparently was first of all made a *separate* service with the Litany ; the slight alteration of the Rubric indicates this : “ *After Mattins ended, the people being called together by the ringing of a bell and assembled in the Church, the English Litany shall be said after the accustomed manner, which ended,*” etc.

of 1549 ("Morning Prayer" being substituted for "Mattins"); and the rest of the service, up to the "Turn Thou us," which is thus rubric-ed, "*Then shall the people say this that followeth, after the Minister,*" changing it from a sung anthem into a distinct Supplication or Confession, plainly said. This closed the service as before. In both 1549 and 1552 it ended with the words, "After the multitude of Thy mercies look upon us".

In our own service of 1662 several uncertainties ^{Its time and place.} are made clear, e.g., the first Rubric runs: "*After Morning Prayer, the Litany ended according to the accustomed manner, the Priest shall, in the reading pew or pulpit, say*".

This shows exactly when the Communion Service is to be said. The service continues the same as before with the same Rubric before the 51st Psalm, which has never been altered, even by a word, from the first. But when we get to the "Turn Thou us" not only is the Rubric of 1552 repeated, "*Then shall the people say this that followeth, after the Minister,*" but the closing sentence, "Through the merits," etc., has been added with an "Amen," and the whole Confession printed out carefully with capital letters, marking each section for saying "after the Minister"—e.g., "Be

favourable, O Lord, Be favourable to Thy people. For Thou art a merciful God, Full of compassion, Long-suffering, and of great pity," and so on.

The closing Benediction, "The Lord bless us," etc., has also been added for the minister alone.

This comparison will show that a choral rendering of the 51st Psalm, the Responses and the Confession, as is sometimes heard, is not in accord with the evident idea of the service, *when used as a whole*, in the long offices of Ash Wednesday. But there is one point not to be overlooked. The heading of this service in the course of years has been changed considerably :—

Used
otherwise
than Ash
Wednes-
day.

1549.	1552.	1662.
The first Day of Lent commonly called Ash Wednes- day.	A Commination against Sinners, with certain Prayers to be used Divers times in the year.	A Commination, or denouncing of God's anger and judgments against Sinners, with certain Prayers, to be used on the first Day of Lent, and at other times, as theordi- nary shall appoint.

An Ash
Wednes-
day ser-
vice, now,
as a whole.

It is not now a service, at any rate in part, wholly to be reserved for Ash Wednesday. The first part, *i.e.*, the Commination proper, certainly

is so, by the special reference to "the beginning of Lent". But the suggestion which the division of this heading warrants, "with certain prayers," etc., that the latter part should be used at other times, gives us a valuable Lenten special service, and when *so* used, it can be treated chorally with a very good and devotional effect. Its use, in this way, at St. Paul's Cathedral, as an introduction to the great Passion service on the Tuesday in Holy Week is well known.

The latter part now useable at other times.

Its use.

The *Miserere* (51st Psalm), as arranged by the late Sir John Stainer to the *Tonus Regius*, is perhaps the finest setting ever written ; but plainer settings are to be obtained, and the Versicles are to be found properly noted in the Prayer Book bound up with the *Cathedral Psalter* (Novello).

Even in a service such as this, the later intention as to the treatment of the "Turn Thou us" should be respected. It adds dignity to the service if the suggestion given in the Rubric at the heading of the 51st Psalm be fully carried out, and the whole choir be grouped round the officiant at the Litany desk. It is a service pre-eminently to be sung, where possible, without accompaniment. It may be suggested that where a simpler setting for the 51st Psalm is preferred, it should still be sung in

an alternate way—officiant and choir ; or supposing an Anglican chant to be used, alternately quartette and chorus.

The Prayers would be monotoned, the Amens sung, and a devotional effect can be obtained by dropping a minor third for the “Turn Thou us” and monotoning it softly on the lower note.

It seems suitable to be the *last* portion of a special service, as a rule. A hymn or anthem might be sung first, then a sermon, and the sermon followed at once by the 51st Psalm and the rest of the service. Nothing more appropriate can be found for a Lent evening service.

APPENDIX TO CHAPTER V.

§ I. MARRIAGE SERVICE.

A short list of appropriate hymns and anthems may be suggested as *specimens*.

(a) Hymns :—

1. At the entrance of the bride—*A. and M.*, 209, 261, 280, 281, 350,¹ 351 ;¹ *Church Hymns*, 238.
2. After the address, before the final blessing—*A. and M.*, 210 ; 293, verses 1, 4, 5 ; 298, verses 1, 3, 4 ; 307 ; 379 ; 380 ;² 390 (verses 2, 3, “them” for “us” in 5th line, and verse 4 : *without* chorus, to tune of 306) ; 520 ; 578 ; 579 ; *Church Hymns*, 239 (Turle) ; *People’s Hymnal*, 377.

(b) Anthems :—

During the signing, or in place of (2) above : “O love the Lord,” *Sullivan* ; “For He shall give His Angels” (treated as a chorus), *Elijah, Mendelssohn* ; “Love one another,” and the rest to the end, of “Blessed be the God and Father,” *Wesley* ; “He shall defend thee,” and the rest to the end, of “Whoso dwelleth,” *Martin* ; last chorus, “The

¹ Both these hymns are suitable for the early part of the service only. They can both be shortened, omitting verses 2 and 3 in 350, and verse 3 in 351.

² Although this hymn has a very different intention in *A. and M.*, it has been found a very suitable closing hymn in a wedding.

Lord hath been mindful," from "Ascribe unto the Lord," *Wesley*; "He watching over Israel," *Elijah*; "See what love," *St. Paul, Mendelssohn*; "Sing ye the Lord," last part of "Ye nations," *Lobegesang, Mendelssohn*; "If ye love Me," *Tallis*.

In the case of a wedding sung by boys' voices only, the choice, of course, is much limited. Melodious tunes—not wholly dependent on their harmony for their effect—should be chosen. "Love one another," mentioned above, will make a possible anthem (that part, of course, for boys' voices only, and it might begin a little further back, at "As He which hath called us"); also Smart's "Heaven," in three parts. A setting of "O Perfect Love," *A. and M.*, 578, for boys' voices only, in two parts, is published (Novello) by the writer.

If, in a choral Communion at a wedding, hymns were requested for Introit, etc., they would be, as far as possible, hymns to the Holy Trinity.

§ 11. The question of the permitted and prohibited times for the solemnisation of matrimony is one, which though apparently to a certain extent ignored, has an interest, and should have some connection at least with the choral rendering of the office. The old prohibited time for marriages was :—

(a) From Advent till the Octave of Epiphany.

(b) From Septuagesima till the Octave of Easter.

(c) From Sunday before Ascension (Rogation Sunday) till Trinity Sunday.

And it teaches that at these solemn seasons not only of penitence and quiet living, but also of religious joy, merely human joy should wait.

These prohibited times have continued, and in Parish Registers they are to be found, well on into the seventeenth century; and as late as 1750, Sharpe, Archbishop of York, mentions in his charge of that year, that these times were observed. Wheatly on the *Book of Common Prayer* (1722) quotes the Council of Laodicea as forbidding all marriages in the time of Lent, "and," he continues, "several other Canons add other times in which matrimony was not to be solemnised; which seems to be grounded upon the command of God, the counsel of St. Paul, and the practice of the sober part of mankind. . . . There is so great a contrariety between the seriousness that ought to attend the days of solemn religion, and the mirth that is expected at a marriage-feast, that it is not convenient they should meet together, lest we either violate religion, or disoblige our friends. This consideration so far prevailed even with the ancient Romans that they would not permit those days that were dedicated to acts of religion to be hindered or violated by nuptial celebrations. And Christians,

one would think, should not be less observers of decency than infidels or heathens. For which reason it would not be amiss, I humbly presume, if a prohibition was made, that no persons should be married during the more solemn seasons. . . .” Wheatly speaks almost prophetically, in view of the disregard shown nowadays as to the “solemn seasons” and days. Though perhaps at present it would be impossible, remembering that the Established Church is considered by the State as a licensed place for the fulfilment of the marriage contract, to refuse to marry on any day in the year, yet *festal surroundings, i.e., decorations, choral rendering, etc.,* what has been well called the “gay beauty” of a wedding, could certainly and fittingly be withheld on all solemn seasons and fast days.

§ III. BURIAL SERVICE—CONSECRATION OF A GRAVE.

It falls to the lot of the clergy sometimes to perform the service in an unconsecrated ground. In such a case the grave can be blessed beforehand, the attention of those standing round being called to the fact. In lieu of any fully authorised benediction, the following (which is, in substance, the blessing of a grave in the old English office *Inhumatio Defuncti*) may be quoted from Archbishop Benson’s *Prayers, Public and Private*, as ordered by him for the Diocese of Truro :—

“ When they come to the grave, if the ground has not been consecrated, the Priest shall say : God, who hast founded the earth, fashioned the heavens, and set the stars in the firmament ; who since the snares of death overtook man, dost renew him with the washing of regeneration ; who art the God of Abraham, Isaac, and Jacob, though they be buried in the cave of the field, because all live unto Thee ; and who hast made them inherit the throne of glory : Vouchsafe to bless the grave of Thy servant for the repose of his mortal flesh, whose spirit hath returned unto Thee who gavest it. O God, whose Son, Jesus Christ our Lord, having loosed the cords of hell, is risen again for the salvation of all believers : Look upon this burial-place ; let Thy Holy Spirit descend, that through Thy commandment there may in this place be quiet sleeping, and in the time of judgment the resurrection of Thy Saints, through the same Jesus Christ our Lord. Amen.

“ The blessing of God Almighty, the Father, the Son and the Holy Ghost, be on this grave. Amen.”

CHAPTER VI.

HYMNS AND HYMN TUNES—PROCESSIONS—
SPECIAL SERVICES — CONGREGATIONAL
SINGING AND PRACTICES—INSTRUMENTAL
MUSIC.

HYMNS AND HYMN TUNES.

It is interesting to note how hymns (*i.e.*, metrical and rhythmical songs as opposed to prose songs, such as psalmody and canticles) came into ecclesiastical use. It was, doubtless, in the first instance from Greek or Latin sources, from the Gentile rather than the Jewish portion of the Christian Church. The old poetical dramas were closely mixed up with their old heathen religion. The spirit of drama was inherent in their nature ; so it is no surprise to find the hymn-form of praise rather than the psalm-form finding its place at first in their Christian worship, and the earliest known use of hymns was in the Agapæ. We must not, however, follow out this interesting point, but pass on to the

time when hymns were a stereotyped part of Divine worship. By the seventh or eighth century the eight daily offices were in shape, and before the twelfth century each portion had its appropriate hymn, changeable according to the season in some of the offices; and the Eucharist hymns (the Sequence¹ and the Processional Proses) were by degrees taking their place. In England the hymnology was extensive. The change of office hymns was frequent, and the number of Sequences were gradually growing, and more in number than in many other parts of the Church. The Church of England was a hymn-loving Church.

The period of the Reformation, here, in England, put an embargo for a time on hymns. It was, perhaps, well, for hymns had been made use of unworthily in parts of the Continental Reformation; their value in popular devotion has always been great, and in times of strong feeling a hymn may be easily made a very dangerous vehicle in disseminating error.² From this we,

¹ For explanation of the "Sequence" see chap. iv.

² *E.g.*, the "Thaleia," a poem written by Arius in the fourth century to dishonour the mystery of the Incarnation; and John Knox's scurrilous words to some of the old Sequence tunes.

by God's providence, were saved in those difficult times, and it was the Puritan party who were principally responsible for the metrical versions of the Psalms : poor poetry, yet expressing the sentiments of the Psalms, and not of this or that teacher.

Wesley
period.

The gradual return to the use of hymns had its first important impetus from the movement of the Wesleys, and some of the finest modern hymns we have were the result of that remarkable period. But there was all the wealth of ancient hymnody, which had been hardly touched in the change from Latin to English as the Church language in the sixteenth century. Cranmer had made some little effort,¹ but the pressure of more important matters had pushed it aside, and our Prayer Book came into being bereft of hymns in its offices. So things remained until the Camden Society, early in the last century, took up the task where Cranmer left it, and, under the guidance of John Mason Neale, gave back to the English Church, in English

*Hymnal
Noted.*

¹ He writes to Henry VIII. : " It may please your Majesty to be advertised, that according to your Highness's commandment, . . . I have translated into the English tongue, so well as I could in so short a time, certain processions to be used on Festival days " (quoted by Blunt, *Annotated Prayer Book*, p. 22).

form, a large number of the old office and other liturgical hymns in the *Hymnal Noted*.

The old hymn-loving spirit was coming back upon the English Church ; the want was making itself felt ; the metrical Psalmody, whether of Tate and Brady (the new version) or of Sternhold (the old version), was hardly a spiritual devotion of sufficient power to “embrace the faculty” of emotion in man “and ennoble it,” or to answer to St. Paul’s invitation to “sing and make melody,” “with Psalms and Hymns and Spiritual Songs,” under the guidance of the Holy Spirit. The nineteenth century has seen the revival of hymn singing such as no Church has shown before, except it be the same Church of England in the Middle Ages.

To turn to the history of the tunes is also interesting and instructive. In the earliest days we find some difference between the Ambrosian and the Gregorian forms of chant and melody ; so much so, that the Emperor Charlemagne used all his influence to suppress the former and advance the latter ; and in England we find the question of simplicity coming to the front now and again, and the Council of Cloveshoe (A.D. 747) enjoining the use of simple and solemn melody.

Tune. With the sixteenth century three forms of tune for metrical singing show themselves :—

Plain-song melodies. 1. The well-known Plain-song melodies of the liturgical hymns, various in various countries and dioceses, but sufficiently similar to have a family likeness throughout.

Chorales. 2. The German chorale tunes, brought very largely into religious use by Luther, although his own feeling about the existing liturgical melodies is interesting : “I cannot praise those who banish all the Latin Christian hymns from the Church, . . . on the other hand, it is not less wrong to sing only Latin hymns for the congregation”.¹ He is evidently speaking of melodies here, and not words, for all his hymn words were German.

French tunes. 3. The very valuable melodies adopted by Clement Marot and Beza for their French metrical Psalmody. Clement Marot was the Court poet under Francis I. He was the first to lead the way in versifying the Psalms, and his first publication, *Thirty Psalms in Verse*, was dedicated to the King. These, with more added, became favourite songs at Court before they were appropriated by the Huguenots and French Puritans, and utilised for Protestant purposes. Many of

¹ Ritter, *History of Music*, p. 104.

the melodies set to these Psalms are, more than probably, old Troubadour melodies. [Among them (set to the 134th Psalm) is found the tune we call the "Old Hundredth," with its three long ^{"Old Hun-} notes at the end of each line, and this is the earliest ^{dredth."} known edition of that fine melody.]

Following Marot, and at a long distance in style, comes our English metrical Psalmody, caught up so eagerly at first by the English Puritans. But the application of old existent English melodies was not the musical dress attached to these metrical Psalms here, so much as it had been in France. Fortunately, though English sacred hymnody was for the time dead, ^{English Psalm} English composers were very much alive, and the ^{tunes.} spirit of the Madrigal, which that particular period was full of, took in the Psalmody, and the English "Psalm Tune" was the result. In 1562 came out John Day's book of tunes to the metrical Psalter, and it was then, Heylin tells us, that the metrical Psalter was made a regular addition to the Prayer Book.

This was improved upon by Damon in 1579, and others, leading on to Ravenscroft's splendid ^{Ravens-} collection in 1621, with a melody for every one of ^{croft.} the 150 Psalms, fully harmonised (the melody in

the tenor), and some, *e.g.*, “Dundee,” composed by himself.

Playford. He was succeeded by Playford ; a successful book, as sixteen or seventeen editions were called for, but very inferior in its harmonies, only three parts as a rule ; and he is the man who is responsible for mangling the “Old Hundredth” and squeezing the melody into a shorter form. Playford, in a clever preface, has a fling at the metrical Psalmody : “The authors of it were certainly learned and godly men, though I believe their piety exceeded their poetry”.

The eighteenth century carried on the idea of Psalm-tune writing, but we get a more florid style, some fine, such as “Miles’ Lane,” others foolish, elaborately drawn out with repeats, which often victimised the words. But it showed that there was a feeling after something a little more varied than the continuous short and long measure tune of the metrical Psalmody requirements. All this past experience is now our own to fall back upon and make use of. The grand melody Plain-song tunes of the old offices ; the Psalm tunes, which have nobly carried us through a difficult time of dearth ; the German chorales, made known to us especially by the diligent work of Sir William

Sterndale Bennett, and which can rightly now be drawn into use ; and the flood of modern tunes which the modern hymns, whether translations or originals, have called into being. The Church of England is no longer a hymnless Church ; no Church in the world is so abundantly provided. The loss we have felt has increased the desire, and the delay has prepared us for the gift God has given us. But like all other gifts of His, it is to be used as a responsibility and with great reverence.

Of the various forms of hymn mentioned above, the largest number of translated office hymns are to be found in the *Hymnal Noted* and in the *People's Hymnal*. They are valuable for use wherever they can be put back into their own place, *viz.*, before the *Benedictus* or *Magnificat*, or where a hymn is sung in place of anthem. No hymn can so fully sum up and close the office proper more completely than the hymn which has once actually belonged to that office. There are many office hymns in *Hymns A. and M.*, but unfortunately they are not so headed, and a proper morning hymn can often be heard at Even-song, or *vice versâ*, owing to this omission.

The largest number of translated Sequences are to be found in the *Hymnary* and the *Altar*

Office
hymns.
Sequen-
ces,

Hymnal. This is the only effort—in any well-known books — to restore these once popular hymns. They were the “people’s hymns” of the day, sung to more elastic tunes probably¹ than the Plain-song office hymns, and readily caught up by a congregation. It was the congregational song of the Eucharist. The Plain-song melodies—since the days of the publication of the *Hymnal Noted*—have been drafted into so many subsequent hymn books, more or less accurately, that it would be impossible to give any guidance as to one more than another, but the *Hymnal Noted* still stands as an original and continual quarry, and will be a guide as to the right melody for the various office hymns.

Psalm
tunes.

The “Psalm tunes” have been collected more than once, most completely by Mr. Hullah in his Psalm book, published in the forties, and also many are to be found in the *London Tune Book* (Novello). Where the old melodies are not practicable for the office hymns, the “Psalm tunes” are admirable substitutes. They are as effective in unison as in harmony, and to sing alternately one verse in unison *with* accompani-

¹ It is very probable that the well-known melody to “Auld Lang Syne” was once a Sequence tune.

ment and the next in harmony *without*, is a very striking way of rendering them. No tunes, of course, are so splendid for congregational singing, and more readily taken up, partly because of their broad and usually easy melody, partly because many of them linger on as a tradition of church singing from the past.

Turning to modern tunes, a precentor must be ^{Modern} careful. It is possible to make a rough kind of ^{tunes.} division of the modern tune. There is the "melody" or "sacred song" tune, which depends principally upon its melody, and becomes a favourite in all congregations where it is used. Many of Dr. Dykes' are such, especially perhaps the tune given in *A. and M.* to "Through the night of doubt and sorrow," called "St. Oswald," and said to be the first tune he ever wrote; and also that to "The King of love". There is the "part-song" tune, not so dependent on its melody, much more so on its harmony, and one which should not be treated at all as merely a melody tune. An instance, among very well-known tunes, would be "St. Vincent," the second tune to "O Saving Victim," and "Vox Dilecti" to "I heard the voice of Jesus say".

These two kinds are rather special to the

modern side, but then there are tunes *ad libitum* written, most excellently, upon the models of the "Chorale," the old "Psalm tune," and the simpler form of "Madrigal". All these are valuable : variety is of very great consequence.

Tunes to
avoid.

But there is one form of hymn tune which can only be called the "music-hall song" tune, more or less similar to the style of the "Marseillaise" (such as a terrible so-called *tune*, "St. Casimir"). One who knows has said of such tunes that "they are not only an insult to the Divine Being to whom they are sung, but to the right-minded worshippers who are forced to hear them. They vulgarise what they ought to refine, and profane what they ought to hallow" (Helmore's *Plain-song*, pp. 86-87, Primer Series).

Refine-
ment.

A word in this quotation will be a valuable go-by in choice of hymns and tunes—"refine". That is where we must be careful. God's honour requires refinement. In our flood of hymnody there are tunes, and hymns too, to be avoided with all possible care. A very specious argument is sometimes used that a stirring tune is at times a necessity, and therefore we must not be too strict in the choice of it. One hears this said sometimes as to missions, and, alas ! as to children's services.

Hymn singing is a devotional approach to God in our emotions : its guide is the Holy Ghost. We are on " holy ground " in the use of it. Can we afford to poison that devotion because of what some one or another considers a " jolly tune ". The result with grown-up people is chilled devotion ; with children, to make a parody. Some of the shameful parodies one hears, *e.g.*, on " There is a happy land," arise from the vulgarity of the tune, and the sorry unworthy jingle of the metre. Care of choice, then, in our present superabundance, is of first consequence.

In the selection of hymns for service purposes there are a few leading rules of value to remember :—

Rules for
selection.

1. Naturally, consider first the teaching of the day.

2. Where two hymns come near together in a service, or next to each other, avoid hymns of the same metre, and tunes of the same key, as far as possible. Two consecutive hymns of the same metre curiously weary a congregation without their realising why, and consecutive tunes in the same key have much the same effect.

3. One of the chief faults in the modern use of German chorales is to set them to long hymns.

The result is that if the whole hymn is to be sung, the chorale must be sung *fast*, and so lose its peculiar character and beauty. It is well to choose only two, or at the most three, verses, and then take the chorale at its proper pace. Thus it retains its dignity, and at the same time the congregation are drawn to join in. On the other hand, short-metre hymns, and those of irregular metre, are frequently spoilt, and their brightness lost, by being drawled.

4. The "Psalm tunes" want very careful singing. Their old traditional rendering has been a little lost, and we are so accustomed to the more modern tune that the *legato*, which comes naturally into the latter, has been allowed to find its place in the former, where it has no proper room. The "Psalm tunes" want *pomposo* singing throughout in almost every case; not hurried, yet not drawled. In all common-time tunes of this kind every note has its own value, and even in three-time, such a tune as "Wareham" must not lose the power of the second and third notes in the bar, by an undue accent upon only the first. It is the forgetfulness of this point which often makes the "Psalm tunes" nowadays difficult for a congregation to follow and sing, which ought not so to be.

5. Most hymn books now, wishing to meet various needs, insert many personal hymns of devotion as well as general acts of praise and prayer. Remembering that many of the Psalms are personal, this is not a mistake, but it is well, in selecting hymns for a general congregation, to be on guard, and not introduce too much of the personal song into the list. It may be useful not to overlook the sentiment of the Psalms of the day, and let the hymns chosen be, to a certain degree, an antithesis to the Psalms.

6. In the choice of tunes, some hymn books, unfortunately, have erred here and there in a serious butchering or mal-adaptation, which, remembering God's mind about the "imperfect lamb" for an offering (Mal. i. 13, 14), should be most carefully avoided. In two well-known books,¹ Handel in the one case, and Palestrina in the other, have been treated in this way, and tunes "arranged" which it is an insult to those two great masters to sing. If so to them, what is it to *the* Great Master? Care must be exercised, for reverence sake, in this matter, let alone taste.

¹ *S.P.C.K. Hymnal*, 351; *Hymns A. and M.*, 135; 136 in the latter book (a fine old German chorale of seven lines) has had one line omitted, for "convenience" apparently!

7. Lastly, a smaller number of tunes rather than a large number is a gain. The setting one tune to *similar* hymns, or hymns liturgically connected, is valuable. (*E.g.*, the setting of Elvey's "St. George" in *A. and M.*, to "Come ye thankful people, come," and "Christ the Lord is risen to-day," is as happy a coincidence as putting Gauntlett's "St. Alphege" to "Brief life" and "The voice that breathed o'er Eden" is unfortunate, making a curious connection between a funeral and a wedding.) This applies to hymns seldom used, like Saints' Day hymns. They want as far as possible well-known tunes being put to them. Traditional tunes are very valuably retained, and frequently a spirit of devotion is aroused by an old melody of childhood restored to well-known words.¹ A "Parochial Appendix" of such tunes, and others, is certainly a help, not a hindrance.

PROCESSIONS.

This manual takes choral rather than ceremonial work as its subject, and the full ordering of pro-

¹ I have known this in the case of "Helmsley" to "Lo! He comes," and Carey's tune to "Sweet Saviour, bless us," a traditional use in the early days of St. Paul's, Brighton.

cessions would come more directly under the latter;¹ nevertheless, the choral part of a procession is of importance, and requires a short section. A procession may have two phases: Penitential, or at least Supplicatory; and Joyful, or Praiseful. Of penitential or supplicatory processions, the Litany, as has been said, is the chief. It is, and always has been, *the* supplicatory procession of the Church, and this has been fully touched upon in chapter iii., section (c). It is the procession as an act of praise that we are immediately concerned with in this section. We have discussed the two instances of it as given in the Prayer Book, and going on from those, processions of praise on Festival occasions are a valuable adjunct to worship.

It is first necessary to remember that they are Festal processions. a distinct act of worship. They are not what, for explanation's sake, may fairly be called "vocal voluntaries". There would be three distinct occasions when a procession may be used: (a) before the chief Celebration of a Festival; (b) with an office; (c) on some particular occasion.

¹ A paper, "The Procession in Christian Worship," compiled by the writer, enters more fully into the ceremonial side of the procession. (Published at the English Church Union Offices, 35 Wellington Street, Strand. Price 1d.)

Proces-
sion before
a choral
Celebra-
tion.

Proses.

(a) The old English rule set a procession before every chief Celebration on all Sundays and the greater Festivals in the year. Our present use could hardly keep up with this order, nor would it be advisable in a Parish Church. We have fallen into the way of reserving them for important Festivals, which seems to be the most convenient way of using them. In forming the procession, the choir will go into their places in the chancel, and when the celebrant and altar ministers are ready the procession starts. A custom, borrowed from Latin sources, for the celebrant to turn to the choir and sing "Let us proceed in peace," with the Response, "In the Name of Christ. Amen," seems a neat way of beginning a procession. The song of the procession is of consequence. The old "Processionales" furnish us with a series of "Proses" as the procession before the chief Eucharist on such days as Easter,¹ Ascension,¹ Whitsun,¹ Dedication Festival,¹ the Holy Name, and one or two others. A "Prose" is a valuable procession song. It consists of a verse, first sung through by the few

¹ All these (except that for the Holy Name) are now done into English, and published, with music, for English Church use (Novello).

voices of the cantors, and then repeated by the whole choir as chorus. The cantors continue with other verses, after each of which the chorus, which never changes, is repeated in full. All these Proses begin with the line, "Salve Festa Dies, toto venerabilis ævo," and the second line explains why that particular "Dies" is "Festa" and "Venerabilis". The value of this repetitive chorus can be estimated at once for congregational use.

A well-known "Prose" in *A. and M.*, "All glory, laud, and honour," for Palm Sunday, will be an example, except that it is not properly arranged, as given in that hymn book, to the tune of St. Theodulph.¹ Where there is no "proper" procession for the day, a hymn or metrical Litany can supply its place. The metrical Litany might follow to a certain degree the order of a Prose by singing the alternate verses in chorus, reserving the others to an unaccompanied quartette of voices. [The first verse (the Invocation) should be sung as a chorus verse, but if it is wished that it should be begun by the quartette, it should be repeated by the chorus. Then the quartette takes the second verse, the chorus the third, and so on,

Metrical
Litany.

¹ In the new *Supplement* it is arranged correctly to its ancient melody.

Hymn.

alternately.] It saves any sort of monotony if the music for the quartette verse varies from the chorus. For an ordinary "sevens" metrical Litany, two double chants, which go well together, are very appropriate. The use of a hymn for procession requires much care in selection. A short tune to a hymn with a number of short verses grows very wearisome, as a rule. A tune which has long intervals between the notes rarely, if ever, works well. It requires a tune with a smooth, distinct melody, the notes fairly lying together—and the longer in verse the better. As a few instances: "Round the Sacred City gather" to "Austria"; "Hark! the sound of holy voices" to Langran's tune (in F); "Light's abode" to the "Urbs Beata" melody and harmonies from Hodson's "Golden Legend" (1880); (this splendid processional tune has been twice sung by the London Gregorian Choral Association at their Festival in St. Paul's Cathedral, with very fine effect); "Pleasant are Thy courts" to "Maidstone," *A. and M.* These are a few specimens of tunes and hymns which will *wear* well in a procession (whether sung in unison or harmony), because they fulfil the principal requirements of a hymn-procession. Sometimes two hymns, which

suit as to keys, and are rather contrasts in melody and form, save anything like weariness in a long procession (*e.g.*, for Whitsunday, "The Church's one foundation," and "To Thee, O Comforter Divine," *A. and M.*, 215 and 212. Here the short verses of 212 come in as a contrast to the longer form of 215. Not having too many verses, and with Champney's beautiful tune to carry them along, this hymn is saved from becoming at all wearisome).

(*b*) The procession with an office—whether ^{Proces-} Mattins or Evensong—would be at the conclusion ^{sion after} of the service. ^{an office.} The penitential preparation of our offices distinctly forbids such a commencement. If at large Diocesan Festivals it is absolutely necessary for convenience to begin with a procession, it always seems that it would be right to obtain the requisite permission to begin the office with the Lord's Prayer, omitting the penitential portion. Being a special service in every sense of the word, this might quite properly be done. But in Parochial Churches with no such special occasion, the old precedent of the after-Vespers procession, which took place in Cathedral and Collegiate Churches on Saturdays during some portion of the year, might fairly be followed, to say

nothing of the after-Vespers procession for Easter Day. An after-Evensong procession on the great Festivals seems our best way of bringing in a special act of worship to mark the day ; and on the return, either at the altar, or better still, at the chancel gate, the procession can pause for a short station, some short act of praise¹ sung, or the general Thanksgiving (nothing better at a Harvest Festival) said by the officiant, all standing ; and then, in every case, the blessing is given, the whole choir kneeling for that alone. A procession such as this is a distinct act of worship, marking the day in a way that no other embellishment of the service can do.

Special
proces-
sions.

(c) In the country, more than in the town, special processions can now and then be made with advantage. A few instances may be given of the most usual opportunities :—

Harvest
Home.

1. The real Harvest Home—*i.e.*, the bringing in the last load of the harvest. The choir can go from the church to the field, either silently or

¹ Such as a short Hallelujah chorus (*e.g.*, from “Judas Macca-bæus” or “Saul”), the first movement of “Praise the Lord,” *Goss*, or the Doxology, “Praise God, from whom all blessings flow” ; on Trinity Sunday, the last section, “For Thou only art Holy,” of the *Gloria in Excelsis*.

singing the *Benedicite* (in such a case the best method would be for cantors to sing the first half of each verse, and the chorus respond with the "Praise Him and magnify Him for ever"). On reaching the place, they would pass round the waggon,¹ and then precede it to its destination, singing then the "Come, ye thankful people". When the procession is concluded, a Collect² and the Grace may be said by the officiant, and the choir return quietly to the church. The Harvest Thanksgiving service might follow.

2. At a School Festival, it is a very appropriate School Festival. way of bringing the children to their service, that the choir should go to fetch them. They could gather in the chancel, the Lord's prayer, "O Lord, open Thou our lips," etc., up to "the Lord's name be praised," would be sung, and then they would start down the church to the school. They would circle round at the principal entrance without stopping, and the children would follow them to the church. The song on the way might be a Psalm—95th, or 68th (if a longer distance). On starting from the school,

¹ Keeping the *Gloria Patri* of the *Benedicite* for this encircling.

² Such as "Prevent us".

some well-known hymn *with a refrain* should be the song, the choir singing the verses and the children joining the refrain. "All glory, laud, and honour" would be suitable, or "Hark! hark, my soul! angelic songs are swelling". The choir would enter the church first, passing on into the chancel, and as soon as all were in their places, the service would begin.

Dedica-
tion.

3. At a Dedication Festival, where the church is small or the aisles not roomy enough for a proper procession, it still may be carried out very effectively by encircling the church *outside*. The choir would meet in chancel, pass down out of the principal door, going round the church, and in at the same door again, and back to choir.¹

Instru-
ments in
proces-
sion.

[A great help to any outdoor procession, where possible, is the addition of a few instruments—a quartette of brass for instance—which will keep the voices together, and sustain the pitch. Players sufficiently capable can often be found in village bands, and such encouragement would soon pro-

¹ A Litany (as above), or a hymn with a four-part tune (*c.g.*, "Round the Sacred City" to "Austria"), would be best for *outside* the church, and be so timed that, on entering the church, the "Hail, Festal day!" for the Dedication Festival could be begun by the cantors, the organ having played the prelude.

duce the requisite efficiency. Their playing *in* the church must of course depend upon the pitch of the organ, though *brass* instruments can usually tune down sufficiently to meet the pitch of any ordinary organ. This should be adjusted before the service.]

These three instances are given as possible ways in which the use of the procession may be extended. It is a part of choral work which we in England are able to do better than our foreign brethren, as our choral resources for such purposes are more efficient. As a rule, English people like a procession when there is a reason for it, and when it is properly and orderly carried out.

A specimen list of processions for the "Principal" Feasts in the year is added :—

CHRISTMAS EVE. 28, *People's Hymnal*, to "Kensington New," by Tilleard.

DAY. "Adeste Fideles" ("O come, all ye faithful").
A. and M., 59.

"Hark! the herald angels" (two extra verses are to be found in the *People's Hymnal*, 32).

EPIPHANY. "Songs of thankfulness." *A. and M.*, 81.

"Sing we in triumphant gladness." *People's Hymnal*, 45.

"O come and praise." *Hymnary*, 171.

EASTER EVE. "Litany of the Resurrection." (Masters.)

DAY. "Hail, Festal day !" (Novello.)

"Alleluia ! Alleluia !" *A. and M.*, 137.

(Best to Cobb's setting.)

ASCENSION. "Hail, Festal day !"

"Hail the day that sees Him rise." *A. and M.*, 147.

"See the Conqueror." *A. and M.*, 148.

WHITSUN. "Hail, Festal day !"

"The Church's one foundation." *A. and M.*, 215, with "To Thee, O Comforter".
A. and M., 212.

DEDICATION. "Hail, Festal day !"

"Forward ! be our watchword." (Alford's
or Smart's setting.)

SPECIAL SERVICES.

1. The desire for the Church's recognition and blessing in many points which do not come under the cognisance of our formal services is perhaps one of the most valuable signs of the steady growth in our Church life ; and to dedicate what has been prepared for God's service seems right and natural, since the gift is offered by His children.

Some of these dedications are very unusual, and would only occur very occasionally ; others are more frequent, but it is difficult to draw up a stereotyped form, because circumstances differ so much in various places, and the same service,

which might be edifying and full of meaning in one place, might be just the contrary in another.

The form in outline, however, which such a ^{Services} service would generally take, if it be for some ^{of dedica-}tion, definite place—a building, such as schools, dwelling-house, etc., or for some structural portion of a church—an organ, a screen, a window, etc., might be something such as this:—

In the Name of the Father, the Son, and the Holy Ghost. *Amen.*

℣. Our help is in the Name of the Lord.

℞. Who hath made heaven and earth.

℣. Blessed be the Name of the Lord.

℞. From this time forth for ever more.

[A hymn.]

An appropriate Psalm with or without a suitable antiphon.

[A short chapter with ℞. Thanks be to God.]

℣. The Lord be with you.

℞. And with thy spirit.

Let us pray.

A prayer dedicating the object, and pronouncing a blessing on it.

Then an office might follow.

It may be well to fill up this in a particular case, *e.g.*, an organ.

Example: As the organ must not speak in the service till
 Dedica- it has been dedicated, the choir may very fittingly
 tion of an supply a "vocal voluntary," as they enter the
 organ. chancel, with such a hymn as "Praise the Lord !
 ye heavens, adore Him," *A. and M.*, 292, to
 "Austria".

The choir go into their stalls, and the officiant (with attendants) stands in the centre of the chancel, facing East.

The officiant says the "In the Name," etc., and the two Verses and Responses following, as above.

Psalm cl., with *Gloria Patri*, is then chanted (with antiphon, "Alleluia, Alleluia, Alleluia," or, if in Lent, "Let everything that hath breath praise the Lord").

Then the officiant and the whole choir turn to the organ, and he continues (all standing) :—

"V. The Lord be with you.

"R. And with thy spirit.

"Let us pray.

"Receive, O Lord, we beseech Thee, this instrument of music which we bless in Thy Name, and sanctify it to Thine own praise. Give Thy blessing to those who offer it, as also to those who play thereon, and to those who sing therewith ; so that

the services of Thy sanctuary here below may always be heard and accepted in Thy sanctuary above, to Thy honour and glory, O Holy, Blessed and Glorious Trinity, who livest and reignest, ever one God, world without end. *Amen.*

“ ‘Then shall the Officiant and his attendants go to the Sanctuary, and standing on the first step let them turn to the choir and congregation (the choir meanwhile turning to the East), and the Officiant shall say.’ ”

“ Lift up your hearts.

“ R. We lift them up unto the Lord.

“ V. Let us give thanks unto our Lord God.

“ R. It is meet and right so to do.

“ ‘Then shall the Priest turn to the Lord’s table and say’ :—

“ It is very meet, right, and our bounden duty, that we should at all times, and in all places, give thanks unto Thee, O Lord, Holy Father, Almighty, Everlasting God. Therefore with Angels and Archangels, and with all the company of heaven, we laud and magnify Thy glorious name ; evermore praising Thee, and saying.

“ ‘Then shall the choir sing and the organ shall play the “Sanctus” ’ :—

“ Holy, Holy, holy, Lord God of hosts, heaven

and earth are full of Thy glory: Glory be to Thee, O Lord most high. Amen.”¹

A service would then follow. If Mattins or Evensong, it would more fittingly begin at the Lord's Prayer, and “O Lord, open Thou our lips”.

In this instance the blessing on the organ naturally leads on to the first opportunity for its use, viz., the *Sanctus*. This would be similarly the order in blessing a peal of bells. Prayers of Dedication for many objects are to be found in the *Priest's Prayer Book* (Masters).

Special
services of
Thanks-
giving.

2. Special services of song are on the increase, and form valuable extra services for solemn seasons or occasions. Portions of an oratorio, a cantata, etc., are often brought into use in this way very profitably. Pattern services of the kind are the two great Advent and Holy Week services at St. Paul's Cathedral, as to their ordering. The music (certainly of the latter) is hardly within the reach of *one* parochial choir, though perhaps a combination of trustworthy choirs might attempt portions of the “St. Matthew Passion” with

¹ Or the *Sanctus* might follow the Prayer of Dedication. Such a *Sanctus* as that of *Tours in C*, or *Galkin in G*, would be most suitable, as these begin with introductory organ chords.

success. Going on this model, it is well that (1) the "special service" should be entirely distinct from an office; (2) that it should have its own appropriate introduction and conclusion, so that it may not in any way be looked upon as a choral performance, but as a real service, setting forth some particular point of the Faith, a solemn musical representation to commemorate some great season of the Church's year.

It so happens that hitherto, more often than not, these special services have been attached to the penitential seasons, but there is plenty of matter in hand for making such a commemoration of the joyful seasons also. As an instance, Handel's "Messiah" divides up very usefully into portions for use, thus :—

"Messiah"
selections.

(1) From the beginning to No. 7 (inclusive), "And He shall purify," for Advent.

(2) From No. 8, "Behold a Virgin," to No. 17 (inclusive), "Glory to God," for Christmas. (This is a most interesting selection, the first portion being the great prophecies of the birth of the Messiah, answered to, in the second portion, by the Gospel facts, and the two hinged together by one of the most perfect musical meditations ever written, the "Pastoral Symphony".)

(3) For Passion-tide, from No. 22, "Behold the Lamb of God," to 32 (inclusive), "But Thou didst not leave," and then, following the course of the Passion Psalms, which always end with thanking, a conclusion to the selection could be made by adding Nos. 53 and 54, "O death," and "But thanks be to God". In this selection care must be taken *not* to omit the second portion of "He was despised," which is of such consequence in its striking anticipation of the chorus "Surely," in addition to its touching beauty.

(4) For Easter, from No. 44, "Hallelujah," to the end, omitting No. 55, "If God be for us".

(5) For Ascension, from No. 33, "Lift up your heads," to No. 36 (inclusive), "Thou art gone up"; No. 44, "Hallelujah"; and No. 55, "If God be for us," to the end.

(6) For the Patronal Festival of a church (if the Patron be an Apostle), from No. 37, "The Lord gave the Word," to No. 44, "Hallelujah" (inclusive).

Sermons
at special
services.

The question of a sermon at a special service of this kind is an important one. The whole point of the service is the special act of praise offered to God, and it becomes, in a sense, a musical discourse, so that any irrelevant address mars very much

the perfection and continuity of the service. But if, at such a service in a Parish Church, it is thought well to do so, a very short and pointed address may be given just to draw out the pith, so to speak, of the service, and help to fix that in the congregation's mind. The place where it should occur must be very aptly chosen. Perhaps, as a rule, if it is difficult to find a suitable place *in* the service, it should come first of all, by way of explanation or of introduction. Six or seven minutes is quite sufficient. The preacher should remember that the address on such an occasion is quite supplementary to the service, and *not* the contrary. I have had the misfortune to hear beautiful services of this kind quite spoilt, and all their teaching and significance destroyed, by a hopelessly irrelevant and lengthy sermon; while a properly introduced sermonette has had just the contrary effect, and been a help, and not a hindrance, to the effort.

It may be possible, however, to combine, especially Sermon and service combined. in penitential seasons, such a service and a sermon, in which the service is so arranged as to *illustrate* the sermon. This, of course, can only be done by selected music. Here is an instance of such an effort :—

The Subject of the Service, "Watchfulness".

Miserere Psalm li. (*Stainer or Redhead.*)

The Address—On the Subject.

Chorale "Sleepers, wake!" (*Mendelssohn.*)

Hymn ¹ (*People's Hymnal, 10.*)

"Behold, the Bridegroom cometh."

(For the congregation.)

¹ This glorious hymn, from the midnight office of the Greek Church, is so little known that it may well be quoted.

"Behold, the Bridegroom cometh in the silence of the night,
And blest is he whose loins are girt, whose lamp is burning
bright ;

But woe to that dull servant, whom his Master shall surprise
With lamp untrimmed, unburning, and with slumber in his
eyes.

"Do thou, my soul, beware, beware lest thou in sleep sink down,
Lest thou be given o'er to death, and lose the golden crown ;
But see that thou be sober, with watchful eye, and thus
Cry—Holy, Holy, Holy God, have mercy upon us.

"That day, the day of fear, shall come ; my soul, slack not thy
toil,

But light thy lamp, and feed it well, and make it bright with oil ;
Who knowest not how soon may sound the cry at eventide,
Behold, the Bridegroom comes. Arise ! Go forth to meet the
Bride.

"Beware, my soul ; take thou good heed, lest thou in slumber
lie,

And, like the five, remain without, and knock, and vainly cry ;
But watch, and bear thy lamp undimmed, and CHRIST shall
gird thee on

His own bright Wedding Robe of Light—the Glory of the
SON."

Solo and Chorus ("Crucifixion," *Stainer*.)
 "Could ye not watch," "Jesu, Lord Jesu".

Hymn (*A. and M.*, 269.)
 "Christian, seek not yet repose."
 (For the congregation.)

Chorus ("Daughter of Jairus," *Stainer*.)
 "Awake thou that sleepest."

Hymn (*A. and M.*, 268.)
 "Ye servants of the Lord."

Our Father, Collect, "The Grace" (or "The Lord bless us").

This kind of alternative service, in which the congregation pointedly respond with their hymn to the piece of concerted music sung by the choir, can with little difficulty be arranged for almost any line of thought suggested, and with preacher and choir and congregation all taking their part, very interesting and helpful special services can be attained in this way. The above example was one of a series, of which the others were : "Prayer and its Answer," "Perseverance," "Sustaining Grace," and "The Way to Calvary". It need hardly be added that the preacher should know exactly with what anthems or choruses and hymns his subject is to be carried along, so that he may work into them, making the whole service one of practical use and devotion.

The one fault of special services of song is that they are generally too long. It is not really diffi-

cult to time a service of this character. An hour, or an hour and a quarter at the most, is long enough. The attention of the congregation and the efforts of the choir flag if it is much longer than this, and this applies to all ordinary services of the kind.

How to
begin and
end spe-
cial ser-
vices of
Thanks-
giving.

A word may be said as to the introduction and conclusion of Festival services (as for instance selections from the "Messiah"). If thought well, a procession may be made, of which the service of music becomes the station ; or after the choir has assembled in the chancel, the Lord's Prayer, with "O Lord, open Thou our lips" and the rest, up to "The Lord's Name be praised," may be chanted. Then let the selection follow at once. At the end care should always be taken to let the congregation, who have thus far been listening, respond to what has been put before them with a carefully chosen hymn (so as really to be a response, in words). This is of real concern, and it should be essentially congregational ; the choir might even sit down during the hymn and leave it quite alone until the last verse, especially if that verse be a doxology. Then they may rise and sing, and a very striking effect can thus be obtained. The hymn may be followed by a Collect, or, best

of all, the General Thanksgiving, with the special reason of the thanks inserted at the proper place. This should be said, all standing, and then all kneel for the blessing.

A procession *after* a special service of this sort is not advisable. The choir is tired, and it is adding what will prove to be one thing too much to the service, because it would come in as a kind of anticlimax. Just the people's Hymn, the Thanksgiving, and the Blessing is quite sufficient. If an Offertory is required, it might be collected during the people's Hymn, but that should *not* be a long one, and anything to delay the service at this point is an intrusion. It would be better, therefore, on this particular occasion to utilise the old fashion of collecting at the doors of the church.

It is almost needless to add that "notices" at such a service should be scrupulously avoided. Any orders should be thought of beforehand, and printed if necessary on the papers of the words for the congregation. To hear some parochial notice suddenly given out at the close of the "Hallelujah" chorus, for instance, jars upon all the praiseful feelings which that great chorus has called forth, in a way that cannot be described ; let alone the

unwarrantable break in the service. The people's responsive hymn should at once follow the conclusion of the concerted selection. Very dignified services are often marred by a little want of thought in this matter.

Carol
service.

3. We cannot conclude this section without a word as to a very important "special service" which in one form or another is growing up among us—the Christmas Carol Service. It has two phases: one, the act of worship to Almighty God in honour of the Incarnation, and the showing forth of that great mystery; the other, as an instruction in the Incarnation: it is noticeable how carols teach.

Just one carol, inserted in a service in place of a hymn, does not of course meet the point. It is a distinct carol act of worship, so to speak. There may be (1) a carol service, quite apart from any other service. It may open, like any other special service of praise, with the Lord's Prayer, "O Lord, open," etc., and the other Versicles, to "The Lord's Name be praised". Then the carols may begin. Their selection is important. They should vary in time, in metre, and in key, as much as possible, the one from the other, and very sparing use should be made of what may be called "Christ-

mas Songs". Here one, and there one, are valuable, such as Gounod's "Nazareth," Stainer's "The Child in the Garden," "Barnby's "When I view the Mother holding," as they help to emphasise the real carols. Also Christmas hymn tunes are not wanted ; some modern carols are distinctly hymn tunes, and cannot come under the designation of "carol" at all. The selection should not be too long—eight or nine carols will be sufficient—and to save any monotony a lection from the second chapter of St. Luke ¹ is a very useful break in the centre of the carol singing. The service may close with the Christmas Collect, the "Grant, we beseech Thee, Almighty God, that the words," etc., and then, standing or kneeling, as preferred, the choir and people might sing, "Praise God, from whom all blessings flow". If an address is to be given, it would in this case certainly be best as an introduction, before the carol service proper begins.

Also (2) a short carol service may very usefully be held at the close of the evening service on the great days in the Christmas and Epiphany

¹ Such a lection was read in a very instructive and well-rendered carol service at St. Saviour's, Southwark, during the Christmas-tide of 1900.

Octaves. After the procession is over, and the blessing given, the choir would remain outside the chancel and sing a few carols, three or four, as greetings. They would of course face the congregation, which would remain sitting. At the end the choir would turn East, the congregation rise, and all would join in the doxology, "Praise God, from whom," before the choir passes out to the vestry. Even if there were no procession, the choir would come out and group at the chancel entrance, facing the people for the carols.

In the regular carol service as spoken of above (1), circumstances must of course determine where the choir should be stationed—in their stalls or in the place suggested in (2). Carols are certainly sung better when the body of singers is in a group, rather than stretched along the line of choir stalls.

The choice of carols is now so extensive that it only requires the care spoken of above to be remembered in the choice, but Helmore's Swedish melodies, Stainer and Bramley's "Old and New," and Sedding's collection, which contains some of the French "noëls," still hold their own as genuine and reliable carol music.

CONGREGATIONAL SINGING AND PRACTICES.

To give our congregations a real intelligent interest in their services is of the highest consequence. It is perfectly true (a point which sometimes seems to be lost sight of) that our service must first and foremost be for God's honour, and our best effort must be made for this ; so that a service which is diluted, as to its music, to what only the congregation can join in, and costs the choir neither pains nor trouble, is one which seems very much to stand on a level with Cain's offering. But if this is thoroughly understood, the congregational part of the service will be sure to have all proper pains bestowed upon it.

Here and there, in the preceding chapters, it has been pointed out how, in a Parochial Church at any rate, a congregation has its part in the service, sometimes very prominently. Nothing contributes more fully to this being properly balanced than an occasional congregational practice. This should be held after a service, when the largest number of people, likely to stay, are present, say, on a Sunday evening. Previous notice should be given. The practice should be begun by a short pointed instruction on the matter selected for practice (and

it is well, as far as possible, to take only one thing at a time, so as not to confuse). Then proceed to sing. We will suppose it is to teach some new hymn tunes for a Parochial Festival. Let them turn to the hymn in their hymn books, explain the metre, and then let a small portion of the choir, or the precentor himself, sing over one verse. Then repeat this line by line, the congregation singing each line after him. Then let the organ join in, and the whole verse be sung through. The second verse may be treated similarly, and then, if thought well, the rest of the hymn can be sung straight off.

This is essential where it is wished that a congregation should sing a hymn, or certain verses, alone, and very fine effects can be obtained in this way.

The congregational practice is also an opportunity (the only one) for correcting misreadings of tunes which now and again occur (*e.g.*, Tallis's Canon to "Glory to Thee, my God, this night," Gauntlett's tune to "Jesus lives!" etc.), and chants similarly.

Respon-
ses.

But further than this, it is possible to instruct a congregation to take their own proper part in certain music. For instance, Tallis's Responses. A method, which succeeded, may be suggested here. Some lithographed copies of the words and

music, of the Plain-song only, were distributed. A portion of the choir, furnished with the same copies, were sent down the aisle to be in the middle of the congregation. The "preces" were then gone through, the precentor singing the verses, and the congregation and choir in the aisle singing the Plain-song Responses *slowly*, without organ. Then, the second time through, the other portion of the choir in the chancel added the harmonies, and then once through again with the organ. This won the day,¹ and that congregation always sang the Plain-song whenever the Tallis setting was used. Of course a careful instruction was given as to the construction of the setting, and the reason of the higher parts.

In a similar way, Gregorian tones for the Can-Canticles. ticles have been taught to the congregation that they may sing the Plain-song part in those verses elaborated with *faux-bourdon* harmonies.

The principles of Psalm chanting may also be Chanting. explained, and chanting practised where Psalters are available. The interest grows, as congregational practices are persevered in, and they are

¹ It is worth any trouble to get rid of that horrid effect of a congregation, even men, trying to sing Tallis's treble harmonies : as well as to carry out Tallis's own intention, a body of Plain-song, with harmonies lighting it up.

well worth the trouble to gain an intelligent participation in the music of the service.

These practices are also an opportunity to explain (it sometimes needs explaining) which portions of the service the congregation should not attempt to join in, any more than they join, out loud, in the prayers or the lessons.

So far we have considered congregational singing in a church where there is a sufficiently efficient choir to lead it. But in rural districts, where the difficulty of obtaining boys' voices of any real value is so great, then the congregational singing, and therefore congregational practices, are essential to the musical portion of the service. A sort of congregational choir is a necessity, which would sit near the chancel, and supplement to a considerable degree the work of the choir proper. It is well that some of these be men, so as to get, if possible, four parts in the voices. Very excellent choir work has thus been done, to the writer's knowledge, in small villages where matters might otherwise have seemed hopeless. The general congregational practice would still equally be required. The question of a congregational choir where there is no sanctuary choir at all has been spoken of in chapter i.

A congregational choir.

There are a few hints which are needful, though more or less obvious. Do not let the congregational practice last too long. Twenty minutes is quite long enough. Keep it very brisk; let the explanatory part be thought over before. Say as much as is necessary, but not a word more. Have no delay in beginning. If the choir are wanted, let them know beforehand exactly what is required, that they may take their places at once. If papers have to be given round, tell off certain people to do it immediately the service is over, so that everything may be ready to begin without delay. At the close, the "Prevent us, O Lord," may be said.

It is surprising, when once this work has started well, how many things can be taught to a congregation in this way, and how eagerly they will enter into the matter. Some striking chorale in an anthem, the refrain of carols, the chorus of the "Proses"—many such things suggest themselves which, when caught intelligently by a congregation, give extraordinary vigour and the real heartiness to a service—real, in contradistinction to that unfortunate conglomeration of noise which has sometimes been called a "heartly service," but which carries us beyond the region of *Church*

music, and therefore lies outside our consideration.

INSTRUMENTAL MUSIC IN THE CHURCH SERVICES.

With the 150th Psalm as our text, and the truthfulness of musical expression as our go-by, there is little apology needed for this section of our consideration. From the Temple services onwards, in the worship of God, instrumental music has always found a place, and Amos brings out the "woe" to those who desecrated the sacred instruments of the sanctuary, by using them in secular revelries (Amos vi. 1-5). The last forty years have seen a very considerable restoration of this branch of Church music, once so popular in England, of which the old gallery instruments of our childhood were the last remaining link. There are two divisions as to instrumental music : (1) the orchestra ; (2) choir instruments.

Orchestra. 1. The introduction of orchestra into our services first of all carries on the idea of *numbers* being employed in God's service : many individuals praising the Lord with power of breath or skill of hand. A body of instrumentalists, added to the choral body, is not a superfluous addition, but

bringing in those who can offer *their* abilities in God's service just as much as the singer, who gives the offering of the "best member that *he* has".

A very common and primary objection to an orchestra is that those are employed to play who are not connected with the church where they play, and who are professionally rather than conscientiously interested in the service they take part in. There are answers to this objection.

(1) The musical one, that in the restoration of orchestra music it is essential that what we do ^{Objections answered.} should be done as well as circumstances will allow, besides the necessity of giving the best to God that we can. The help of skilled professional players is a practical necessity to the success of such services, and all the more so when they are few and far between. But in some places it has been found possible to raise an orchestra out of old choristers, and thus can be combined the skilled player and the conscientious interest in the service. In addition to this, during these last few years a society has been formed, now numbering considerably over one hundred players, of whom the larger number are professionals. It is called the "Church Orchestra Society," and was founded to meet this very objection. And

(2) The Church has something to answer for as to the way in which she has allowed instruments as well as instrumental skill to pass out of her ken. She may certainly turn her missionary spirit in this direction, and let the professional musician know and feel that he has a very rightful place in the Church's service. And this is no matter of imagination. Experience has shown that it is so felt and valued. And

(3) There is much music, legitimate Church music, which cannot be fully expressed by the organ alone. Oratorio music for special services ; almost all of the Latin Masses that have been adapted ; these can only be adequately rendered by orchestra. The "truthfulness of their musical expression" requires it.

The use, therefore, of the orchestra in church on certain occasions seems reasonable, valuable, and just, independently of its adding considerably to the dignity of the service. There are, however, some practical considerations of importance.

Practical
use of
orchestra.

To begin with, it is not well to use an orchestra where a choir is not sufficiently competent to meet it. There should be no idea of propping up an inefficient choir by an overdose of accompaniment. But, granted that the choir is efficient, the first

question is the expense. Professional musicians have always been willing to meet this difficulty, and to accommodate themselves to the limited means of those who encourage their services, so long as the service arranged for does not clash with professional standing engagements. Sunday orchestra services need never be a severe expense ; and a small orchestra fund, supplemented by a few donations, could meet it. Members of congregations who are interested in their choir's work will readily respond to such a suggestion, intelligently made to them. Secondly, space in a Parish Church is very frequently a great difficulty. The orchestra must be placed sufficiently near choir and organ to be in touch with each other, and all, of course, in view of the conductor. On this account, as well as on the question of expense, some modification of the orchestra will be necessary. This will not be a real difficulty, remembering what an organ can do, if care be taken to supplement the organ with those instruments which it can *not* take the place of. Strings, tympani (harp, if needed) and oboe would be necessary, and if the organ be deficient in reeds, and of woolly tone, some brass would be serviceable ; but it could supply, if necessary, the place of clarionets and bassoons, as

also flutes, and partially horns. Thus a really effective *Church* orchestra can be got together of manageable numbers. At the same time there are certain of the Latin Masses, now arranged for the English service, which are scored for small orchestras, and it is well to choose such for limited orchestra use rather than those more fully orches-

Mozart, 7. trated. For example, Mozart in B flat (No. 7, Novello) is one of those which the master wrote for the choir of the chapel of the Prince-Bishop of Salzburg. He was much restricted in both his choir and orchestra, the bishop being somewhat niggardly to his choirmaster. It was just a case where the hand of the master came out triumphant over the difficulty. The score sounds like that of a large orchestra. It consists only of strings, clarionets, bassoons and horns.¹

Schubert
in G.

Again, Schubert in G (Novello), although said to be fully scored, was written by Schubert for his own Parish Church (Lichtenthal, a suburb of

¹ An attempt has been made to prove that this Seventh Mass is not by Mozart. This internal evidence is conclusive. It exactly corresponds with the conditions under which he was restricted, *viz.* : very few instruments, and a quartette only of trained voices ; he had to pick up a chorus anyhow. The elements of the Seventh Mass are, easy chorus, more elaborate quartette, splendid orchestration from small band.

Vienna), in which there was little chance of providing a full orchestra. It is scored by its composer for strings only. One Führer has since Führer. then (1815) disfigured this elegant and effective string score by adding other parts. Also, Kalli- Kalliwoda's beautiful service in A (Schott) is scored for in A. flutes, clarionets, bassoons, two horns, strings and tympani, a very manageable band. Such services as these help out very much in the difficulty of both seating numbers, and expense.

We need not be bound by the Latin services, however suitable for Communion services with small orchestras. Several of our English settings are scored. A few are given at the close of this section. Also some of the evening services (*Magnificat* and *Nunc Dimittis*) are so treated. If the church has aisles sufficiently wide to allow Instruments in procession. it, a quartette of instruments might be taken out of the orchestra to go in the procession with the choir. This is particularly effective where the Proses, "Hail, Festal day!" are used as the procession, the quartette being accompaniment for the cantors' verses (see section on "Processions," p. 217).

The conducting of these orchestral efforts re-Conduct-quires much care and forethought. It should be ing.

done by some one who is quite familiar with the choir and its ways of singing. More than half the effect and "go" of the service can be lost if only the orchestra is thought of. In unusual services, such as these must necessarily be when attempted in a Parish Church, the careful welding together of the various musical portions, choir, organ and orchestra, is of primary importance. The precentor or choirmaster of the church is, therefore, obviously the right person to conduct under these special circumstances ; at least, all those parts of the service in which the choir is joined with the orchestra. He must place himself where he can be generally seen, though as much as may be out of sight of the congregation. It is best to conduct with a short white baton, not with hand ; it is more easily followed in what is often a rather uncertain light.

Very careful lists of the services should be given to the band, above all, in an orchestral Eucharist, that they may know exactly how the service follows on. At the close of this section a blank form of such a list is given which has been found useful.

It is certainly well, if the orchestra sits in sight of the congregation and contiguous to the choir,

that it should be surpliced. Everything that will emphasise the fact that all are engaged in a solemn service to God, and not in a performance only, is of value. For this reason, though the players must, like the organist, necessarily sit, they may be requested to stand for the Creed in the office (when they would not, of course, be playing), and for the Gospel in the Communion Service.

Fees should be paid immediately after the service, as soon as the players reach the vestry. This is important. If they have agreed to a lower figure than usual for their church fee, in courtesy that should at once be given, and the old proverb, "*Bis dat qui cito dat*," holds good in this case. Let the fees be folded up and directed, in small packets, and given round by the conductor. This little bit of care, experience teaches, is appreciated.

Much more could be said on this important subject, which is happily growing in the Church of England, but these hints are sufficient.

2. A few words must be added on what is practicable where an orchestra would be impossible, *viz.*, a few instruments to join with the voices and strengthen them, and give an extra brightness to the service, especially where there is a small or somewhat doubtful organ. The choice must a

Choir instruments.

little depend upon the resources at hand. As a rule, a quartette of brass is the most handy ; a cornet (or flügel horn), two trombones and a bass trombone, or euphonium. Most local bands possess these instruments, or, where sax-horns exist, a cornet, tenor and baritone sax-horn and euphonium would be a softer but very effective quartette. The finest quartette for the purpose, but not easily obtainable in England, is a quartette of saxophones. The music they should play would be, as a rule, the *vocal* parts, leaving the accompaniment to the organ. In arranging the music, it is well to leave the brass out here and there, bringing it in for effects, whether loud or soft ; occasionally the organ may pause and leave a few bars to the brass only where fitting. These changes are important, because there is not the same colouring of tone of course as is to be found in the orchestra, and one continuous brass tone would soon cease to be brilliant, and become wearying, without careful discrimination in its use.

For instance, in a hymn, after the first verse, played full, the organ and instruments might alternate the accompaniment, verse by verse, till the final verse, which would be "full". It is a real pity that with the growth of orchestra in

our larger churches the smaller effort of choir instruments should not be equally encouraged.

In some cases two instruments, a cornet for the upper voices, and a euphonium for the lower voices, can be obtained where a quartette cannot. In all melody singing, Gregorian tones, for instance, this is a very old method of supporting the voices and keeping them up to pitch. In this case the two instruments are absolutely *colla voce*, the soprano instrument playing with the boys' voices, the bass instrument with the men's—combining only when boys and men combine in unison (octaves), being silent when four-part harmony is being sung, except in Plain-song surrounded by *faux-bourdon* harmony, in which they would play the Plain-song.

Such an addition to the service, that is to say, to the offices, when the Psalms and Canticles are sung in melody only, is very effective and helpful. Fine services can be thus obtained¹ with very little difficulty. A cornet² and euphonium player would

¹ As were to be heard some years ago, and probably still, at St. Bartholomew's, Brighton, with this very combination.

² Where a permanent player can be drawn into a choir, it is well worth getting him to adopt the *flügel horn* rather than the cornet. There is no brass instrument which combines more satisfactorily with boys' voices. In old days the ecclesiastical

be asked to join the choir in the same way as a tenor or bass would be, and have their regular place in it.

In Gregorian or unison services for the Holy Communion, such an addition to the music would come in very valuably.

In arranging music for these instruments, it must be remembered that some are transposing instruments.

Transposing instruments.

Euphoniums are now usually made in C, but cornets (and flügels) are B flat instruments. All music for these must be written in the key one whole tone higher than the printed key, *e.g.*, if the piece of music is in G, the part for cornet must be written in A, and so on.

(In some keys the cornet in A is better ; then the music must be written in the key a minor third higher than the printed key, *viz.*, if the piece is in D, the cornet part must be written in F, and so on. A, B $\flat$, D, E $\sharp$, would be the keys best applied to the cornet in A. This is mentioned, because it would not do, except in the case of a very good player, who could transpose easily, to give him an ordinary hymn book to play from.)

treble instrument was a "zanck," a very primitive wooden horn with a flageolet reedy tone.

Any intelligent bandmaster would, however, supply all necessary information as to these matters.

NOTE 1. Some English Communion Services scored for orchestra :—

Eyre in E flat.	Parts in MSS.
Hodson in B flat.	” ” ”
¹ Hoyte in D.	” ” ”
Martin in A.	” ” ”
Powell in A.	String parts printed—rest in MSS.
Smart in F.	Parts in MSS.
¹ Stainer in A.	” ” ”

(All these can be obtained or heard of through Messrs. Novello & Co., 1 Berners Street, London, W.)

NOTE 2. Some evening Canticles :—

Stainer in A.	Martin in A, and G.
Stainer in B flat.	Bennett in B flat.
Eaton Faning in C.	

(All these can be obtained, as above.)

Blank Form of Communion Service List for Orchestra.

Holy Communion.

VOLUNTARY

PROCESSION

INTROIT

.. .. .

Kyrie

Collects.

Epistle.

Gospel.

¹ These two are also prepared for a quartette of brass only.

CREDO*Notices (and Sermon).***OFFERTORY***Prayers.**Preface.*{ **SANCTUS**{ **BENEDICTUS****The Consecration.****AGNUS DEI****COMMUNION***Lord's Prayer.**Thanksgiving.***GLORIA IN EXCELSIS***Hymn.***VOLUNTARY**

* * * * *

In this Handy Book many things may have been unwittingly omitted which might have been said. The writer has not attempted to do more than condense and generalize an experience of some thirty-five years, with the desire, and the prayer, that it may be of use, in however small a degree, to those of his brethren who are following the same line of experience in the glorious work of advancing our choral worship to the true praise, honour and glory of our Almighty God, Father, Son and Holy Ghost. Amen.

FINIS.

INDEX.

A.

- ACCENTUATION, faulty words, 67.
 Accompaniment of Responses, 49.
 Admission, of choir members, 12 ;
 services of, 16.
Agnus Dei, 128.
 "Alleluia," 139, 140.
 Amens, of Collects, 52 ; precision
 of, 69, 70 ; of Consecration,
 127.
 Anthem, Rubric, 52 ; Elizabeth's
 injunction, 52 ; history, 53,
 54 ; choice, 59-61 ; gradu-
 ated list, 86, 87 ; in marriage
 service, 197.
 Antiphons, explanation, 54, 55 ;
 examples, 55, 56-59.
 Apostles' Creed, 42-44.
 Athanasian Creed, 44, 45.

B.

- BAPTISM service, 158-160.
Benedicite, 38, 39.
Benedictus (in Communion ser-
 vice), 126.
 Blessing to Communion service,
 134.
 Blew (quotation, *Organs and Or-*
 ganists), 5.
 Boys of choir, 8, 9 ; *Boys' Voices*
 (pamphlet), 9, note ; pay-
 ment of, 11 ; prizes for, 11.
 Bride's entrance (matrimony),
 163.

- Burial service, 170 ; in cemetery,
 178 ; in wet weather, 179 ;
 "Cauteleæ," 182 ; organ at,
 184 ; consecrating grave (*Abp.*
 Benson's form), 201.

C.

- Cantate*, 42.
 Carols, services, 238 ; as greetings,
 240.
 Celebration of Holy Communion :
 plain, with hymns, 99 ;
 " Hymn Celebration," 100 ;
 full choral rendering, 102 ;
 set of services, 154, 155 ; at
 marriage service, 167 ; burial
 service, 173-175.
 Chanting, 29.
 Chanting service, 187.
 Chants, choice of, 67, 68 ; in
 burial service, 172.
 Choir organisation, 1.
 Choirmaster, 2 ; his office, 4.
 Choral class, 13.
 Collects, generally, 49 ; of the
 day, 50 ; common, 50 ; his-
 tory, 51, 109 ; chanting
 Collect, 51, 110-113 ; officiant's
 position, 71-73 ; right
 use, 74-85 ; of marriage ser-
 vice, 168.
 Comfortable words, 122.
 Commendatory Litany, 181.
 Communion service, 191 ; its
 time and place, 193 ; other

use than Ash Wednesday,
194.
Communion anthem, 129-131 ;
Communions from *Sarum*
Missal, 141-154.
Communion services scored for
orchestra, 257.
Confession, in offices, 25 ; in cele-
bration, 120-122.
Confirmation, 161 ; hymns at, 161,
162.
Congregational singing and prac-
tices, 241 ; learning Responses,
243 ; choir, 244.
Consecration, 127.
Craze as to interpolation of
hymns, 160.
Creed (Nicene), 116.
Cross in procession, not in mar-
riage service, 169.

D.

DEDICATION Festival, proper office,
88.
Deus Misereatur, 42.
"Drag and Gabble," 30.

E.

EASTER anthem, history, 34.
Elizabeth's injunction (1559), 52.
Epistle chant, 114.
Espousals in matrimony, 163.
Evensong, choral, 24.

F.

"FARSES," 108.
"Favourite" hymns at funeral, 183.
Free chant, 32.
French tunes (*Marot* and *Beza*),
206.

G.

GENERAL Thanksgiving, 63.
Gloria in Excelsis, position, 97 ;
rendering, 133.

Gloria Tibi, 115.
"Grace of our Lord," 64.
Gradual, 138-140.
Grave service in burial, 179.
Gregorian tones for Canticles, 34,
40 ; for Psalms, 69.
Grindal's (Abp.) order, 191.
Guidetti, 113 and note.

H.

HARVEST Home procession, 222.
"Humble voice," 25.
Hymnal Noted, 204.
Hymns, in marriage service, 197,
198.
Hymns and hymn tunes, 202 ;
Wesley period, 204.

I.

INSTRUMENTS, in procession, 224,
251 ; in service (generally),
246 ; choir instruments, 253,
255 ; transposition of, 256.
Interment, 176.
Introit, 104, 105 ; settings, 106 ;
hymn for, 106 ; from *Sarum*
Missal, 141-154.
Invitatory (*Venite*), 29.

J.

Jubilate, 41.

K.

KNEELING in marriage service,
164.
Kyries, history, 107.

L.

LATIN Masses, 103.
Lay clerks, 6.

Lessons (Rubric), 35.
 "Lift up your hearts," 122.
 Litany, 89; its uses, 91, 92 *et seq.* ;
 settings, 92, 95, 96.
 Lord's Prayer, in offices, 48; in
 Communion service, 131, 132.

M.

Magnificat, 40.
 "Man that is born," 176.
 Matrimony, 162; music in, 166;
 prohibited times, 198, 200.
 Mattins, plain, 23; choral, 24.
 Mechlin Service-song, 28.
 Memorial, 77.
 "Memorial services," 184; simul-
 taneous, 185; commemora-
 tive, 186.
 Men of choir, 6.
 "Messiah," selections, 231.
 Method of chanting Versicles,
 156, 157.
 Metrical psalmody, 205.
Miserere (51st Psalm), *Stainer*,
 195.
 Modern tunes, 211.
 Monotoning, accuracy, 65.
 Mozart's Seventh Mass, 250.
 Music in burial service, 171.

N.

"NAGGING," 10.
Nunc Dimittis, 40.

O.

OBSERVANCE, 77.
 Octaves, right order, 83, 84.
 Offertory, its changes and choral
 treatment, 117-120; offer-
 tories from *Sarum Missal*,
 141-154; in burial service,
 173.
 Office hymns, 209.

Offices, 20; their English form,
 21; their common use, 22;
 "Office Proper," 26.
 "Officium," 105.
 "Old Hundredth," 207.
 Orchestra, 246; "Church Orches-
 tra Society," 247; practical
 use, 248; fees, 253; service
 list for, 257.
 Organist, 3; his office, 5.

P.

PAYMENT, 11.
 Playford, 208.
 Position of body in burial service
 in church, 175; of woman in
 churching, 187-190.
 Position of choir in choral Cele-
 bration, 137, 138.
 Practice (hints), 14.
 Prayers, 63; "for all conditions of
 men," 64; of St. Chrysostom,
 64.
 Precentor, 2.
 "Preces," 47.
 Preface chant, 124.
 Preparation part of offices, 24.
 Prizes, 11.
 Procession in marriage service,
 165; in burial service, 170.
 Processions, 216; festal, 217;
 song for, 218; after office,
 221; Dedication Festival, 224.
 Proses, 218.
 Psalm tunes, 210, 214.
 Psalms, recited, 29; commas in,
 29; necessity of practice, 31;
 in marriage, 166; in burial,
 171.

R.

RANK of days, 74, 75.
 Refinement (hymn singing), 212.
 Responses, pace in chanting, 48.
 Revival of hymns, 205.

Rock, Dr. (quotation), 3.
 Rogation, 90.
 Rules for selection (tunes), 213.

S.

SALUTATION ("The Lord be with you"), 46.
Sanctus, 125, 126.
 School festival procession, 223.
 Scripture in old Communion service, 98.
 Sequence, 139.
 Servers, 12; admission of, 18.
 Service of Holy Communion, settings, 102.
 Services for Canticles, 36.
 Service-song, traditional, 27; Tallis, 27; Mechlin, 28.
 "Sevenfold Amen," 70.
 Special processions, 222.
 Special services, of dedication, 227; an organ, 228; of thanksgiving, 230; sermon at, 232; beginning and ending, 236; notices at, 237.
 Specimen list, of processions, 225; of special service, 234.

Station in procession, 222.
 Supplication, third part of office, 62.

T.

TALLIS's Responses, best edition, 27; its plain chant, 27, 28; its rendering, 47; teaching congregation, 242.
Te Deum, 37; its use, 38.
 Tract, 140.
 "Turn Thou us," 192, 193, 195.

V.

Venite, as invitatory, 33; its chant, 34.
 Voices, choice of, 7, 8.
 Voluntary, after choral celebration, 135; at confirmation, 162.
 Voluntary choir work, 7.

W.

WORSHIP of Word, 20.

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